

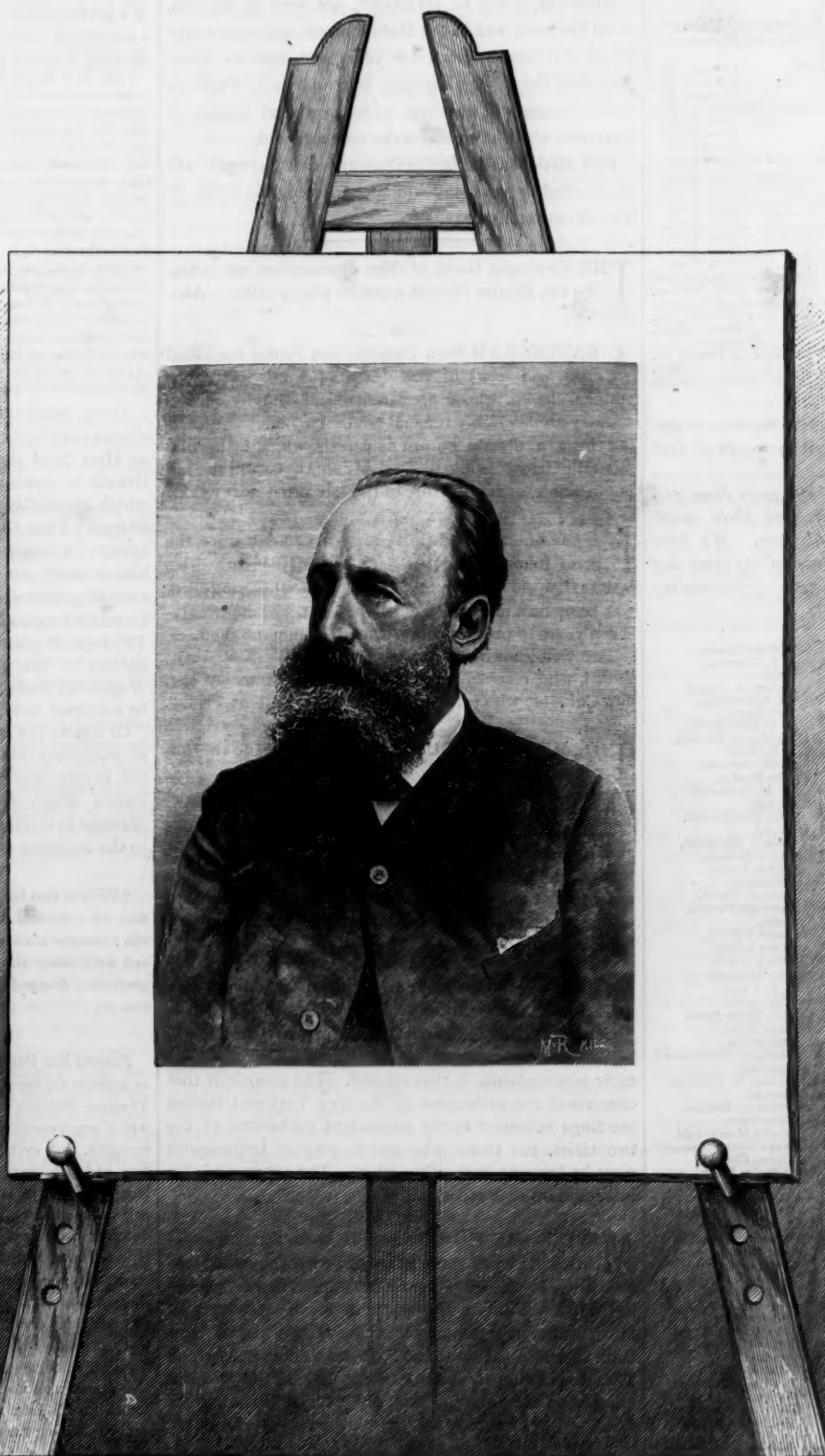
# MUSICAL FOUNTAIN

A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XIII.—NO. 4.

NEW YORK, WEDNESDAY, JULY 28, 1886.

WHOLE NO. 337.



ERNST CATENHUSEN.



## THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, JULY 28, 1886.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

## New names constantly added.

Adelina Patti, Semblich, Christine Nilsson, Scalchi, Trebelli, Marie Rose, Anna de Bellocca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreno, Kellogg, Clara L.—s, Minnie Hauk, Materna, Albani, Annie Louise Cary, Emily Winant, Lena Little, Muriel-Celli, Chatterton-Bohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donald, Marie Louise Dotli, Geisinger, Furch-Madi,—s, Catherine Lewis, Zelle de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano, William Courtney, Josef Staudigl, Lulu Velling, Florence Clinton-Sutro, Calixa Lavallee, Clarence Eddy, Franz Abt, Fannie Bloomfield, S. E. Jacobsohn, J. O. Von Prochaska, Eugene D'Albert, Idil Lehmann, William Candidus, Franz Rummel, Blanche Stone Barton, Thomas Ryan, Achille Errani, King Ludwig I., C. Jos. Brambach.	Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coghlan, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janaschek, Genevieve Ward, May Fielding, Eileen Montejo, Lilian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campaini, Guadagnini, Constantin Sternberg, Dengremont, Galassi, Hans Balatka, Arbuckle, Liberati, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, Frank Vander Stocken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Riets, Max Heinrich, E. A. Lefebre, Ovide Musin, Anton Udvardi, Alcuin Blum, Joseph Koegel, Dr. José Godoy, Carlyle Petersilea, Carl Retter, George Gmeinder, Emil Liebling, Van Zandt, W. Edward Heimendahl, Mme. Clemelli, W. Waugh Lauder, Hans von Billow, Clara Schumann, Joachim, Samuel S. Sanford, Franz Liszt, Christine Dossert, A. A. Stanley.	William Mason, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Stagno, L. G. Gottschalk, Antoine de Kontski, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, C. A. Capen, John McCullough, Salvini, John T. Raymond, Lester Wallack, McKee Rankin, Boucault, Osmond Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Capen, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filippo Greco, Wilhelm Jancik, Fannie Hirsch, Michael Banner, Dr. S. N. Penfield, F. W. Riesberg, Emmons Hamlin, Otto Sutro, Carl Faeren, Belle Cole, Carl Millocker, Lowell Mason, Georges Bizet, John A. Brockhoven, Edgar H. Sherwood, Ponchielli, Edith Edwards, Pauline L'Allemand, Verdi, Hummel Monument, Johann Svendsen.
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## DIRECT FROM BAYREUTH.

MR. OTTO FLOERSHEIM, of THE MUSICAL COURIER, who is in Bayreuth attending the festival, cabled the following on Monday:

BAYREUTH, July 26, 1886.

To Musical Courier, New York:

Festival began on Friday afternoon with performance of "Parsifal." Title-role, Winkelmann; Malten, Kundry; Reichmann, Amfortas. Remarkable performance and realistic scenic effects, audience spell-bound. Frau Cosima Wagner controls festival. Levy, of Munich, conducted "Parsifal."

First performance of "Tristan and Isolde" yesterday. Large attendance; special trains. Mottl, of Carlsruhe, conducted. Vogel, Tristan; Frau Sucher, Isolde; Plank, Kundry; Halper, Melot; Frau Staudigl, Braengene; Wiegand, King Marke.

Liszt, D'Albert, Joachim, Taubert here; also many New Yorkers. "Parsifal" repeated to-day.

OTTO FLOERSHEIM.

After all Wagner's music is still performed in Bavaria, notwithstanding the absurd telegram from Munich which the New York Herald printed, and which our esteemed contemporary, the Keynote, endorsed.

Moreover, it will be performed, not only in Bavaria, in all Germany and in the United States, but everywhere where civilization exists for years and ages to come. And even should the Bayreuth festivals cease, Wagner's music-dramas will continue to be produced outside of Bayreuth with the same results now attained.

Full particulars of the performances at Bayreuth will be received by mail, and will appear in coming issues of THE MUSICAL COURIER.

THE Germania Band, of East Boston, has, according to the Boston Herald, a cornet player called L'Africaine.

A CABLEGRAM from Dresden last Friday furnished the sad news of the death of Emil Scaria, the eminent basso, whose appearance and singing in this country are favorably remembered. He had been suffering from a disease known as paresis, which made him mentally irresponsible. THE MUSICAL COURIER will publish an excellent picture of the late artist next week.

IT is one hundred and thirty-six years to-day since the great Johann Sebastian Bach died. He breathed his last in Leipzig on July 28, 1750. Grisi, the song-bird, was born on the same day in 1805. It will be twenty-seven years to-morrow since Robert Schumann died.

Two well-known conductors had birthdays last week; Arditi, who reached his sixty-fourth on Thursday last, and Colonne, who arrived at his forty-eighth on Friday.

THE MUSICAL COURIER of July 21 made the following statement:

After all, Anton Seidl may not conduct any of the performances at the Bayreuth Festival.

The information reached us through London sources and has since then been confirmed. Seidl has not attended the performances thus far, and of course does not conduct any of them. The reason for this seems to be based upon a point in professional ethics, and Mr. Seidl refused to yield.

AS there is no permanent orchestra in Indianapolis, where the next annual meeting of the Music Teachers' National Association is to take place, it will become an important matter for the association to make early arrangements in that respect. The musicians that comprised the orchestras at the New York and Boston meetings belonged to the permanent orchestras of the two cities, but those who are to play at Indianapolis must be brought from other cities. The expense is also increased on that account.

MR. JEROME HOPKINS tells us a peculiar experience he had some years ago with a so-called musical critic in this city, named Schwab. He was occupying William Duncan Butler's box at the Academy of Music as the representative of one of the papers, and Schwab was in the same box. It was a concert at which Thomas conducted, and one of the last, if not the last number on the program was the "Faust" overture of Wagner. Schwab had the score. Just as the overture concluded and as he was about closing the book, Hopkins said: "My dear sir, it seems to me that this overture is in D minor." "No," said Schwab, looking at the score, "it is in F, one flat."

Curtain.

## OPERATIC ENCORES.

WHEN the curtain fell upon the first act of "Parsifal" at the first performance of that work at Bayreuth in 1882 the auditorium resounded with enthusiastic plaudits. But though these were long-continued the curtains did not part nor did any of the artists appear before them. Nevertheless the audience kept up the applause. At last Wagner appeared and with a deprecatory gesture enforced silence. He stated that under no circumstances could anyone taking part in the performance be allowed to come before the curtains, and requested that no applause be indulged in until the curtains closed upon the last act of the work. His request was heeded, and we are sure that the burst of enthusiasm which followed the end of the opera was a magnificent reward for the faithful labors of the Bayreuth master's artists. Of course no one attempted to applaud while the performance was in progress. German audiences have long ago shown themselves sufficiently appreciative of the dramatic truthfulness of Wagner's works to refrain from interrupting the action by plaudits. At the "Parsifal" performance in question Wagner taught his audience a further lesson—that the calling of the artists before the curtain until the performance is ended destroys the dramatic illusion.

We were led to these reminiscences of certain features of a performance indelibly impressed on our memory by a paragraph concerning the absurdity of recalls on the operatic stage in an English contemporary, which runs:

There have been several aggravated cases this season, especially as regards recognition of the audience by artists while the curtain is up. The traditions of Italian opera allow this, and much else which is utterly inartistic, but it is surprising that the good example set by the Wagnerian cult has not had due influence upon the stage of English opera. At both Drury Lane and Covent Garden artists are allowed to come on bowing and smirking to the audience, keeping the stage waiting meanwhile. After a song they are permitted to tout for an encore by dodges that need not be described, and there seems to be no law against their stepping out of the character at any moment in order to acknowledge approval. At Covent Garden the other night Antonio ("Linda di Chamouni") cursed his daughter with all the intensity possible, and flung himself out of the room as though to escape a polluted atmosphere. Languid applause following, back came Antonio, no longer an outraged and angry parent, but a smiling and satisfied person in masquerade dress. It is such absurdities as this that turn intelligent people against the lyric stage. Why does not the press take the matter up and harp upon it till managers, following the example of some of their brethren on the Continent, fine every artist who looks over the footlights to recognize in any manner what is going on there?

These sentiments we heartily endorse. We were always surprised that so thorough a Wagnerian disciple as Herr Seidl should have allowed his wife and Miss Brandt to appear in acknowledgment of the applause which invariably followed the duel between Elsa and Ortrud. That they should have been allowed to reappear, smilingly to bow their thanks to the audience was entirely out of keeping with ideas which obtain with Wagnerites; that this should have occurred in performances conducted by Herr Seidl seems incredible. The regular granting of an encore in the case of the quintet in "Die Meistersinger" was also a violation of Wagnerian doctrine. We trust that these matters will be reformed next season.

Of course the inherent absurdities of Italian opera are so numerous that the absurdities resulting from recalls are hardly worth noticing in connection with the Italian stage, still it is somewhat amusing to see Manrico rush out of jail after singing the "Miserere," bow to the audience and then joyfully return to captivity.

"Why is this hotel like your instrument," asked a gentleman of a musical friend. "I give it up." "Well, I'll tell you; because it's a vile inn." With this he bowed himself out, and went home via the bridge. In the violinist's opinion the gentleman dropped a peg or two—in fact he felt like stringing him up.

Seldom has Berlin been in such furore of excitement over an artist as for her who last week ended her engagement in Kroll's Theatre—Marcella Sembrich. Night after night of her seven weeks' engagement the spacious house was crowded, every seat occupied, and every inch of standing-room taken. The bright face and rich tones of the singer simply bewitched the public. Sembrich is, as all know, a millionaire. But that does not disintitle her to great praise for the generosity she has shown toward different institutions in Berlin. After her appearance in the Royal Opera-House, by especial request of the Emperor, she gave 2,000 marks for benevolent purposes and 4,200 marks to the Berlin Press Association. Not satisfied with these gifts, she gave the orchestra and chorus of Kroll's Theatre a further 1,000 marks. She has made with Herr Pollini, the director of the Hamburg Theatre, an engagement for sixty representations for the respectable sum of 240,000 marks, or 4,000 for each appearance. The contract dates from October 15 and runs till April 1, 1887, the circuit including the principal cities of Europe. Independent of this she is engaged for six nights in December, on the same terms, for the Royal Berlin Opera. Pollini has also proposed a tour in America for the winter of 1887, offering Sembrich 400,000 francs for fifty nights. As yet she has not decided to accept the latter proposition.—Berlin Letter to New York Tribune.

THE report that Signor de Anna, the gifted baritone, will be a member of Angelo's Italian Opera Company is fictitious. Signor de Anna will not come to the United States during the coming season.

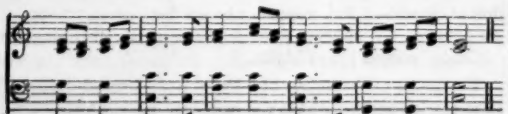
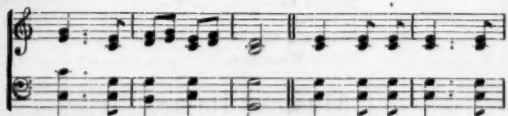
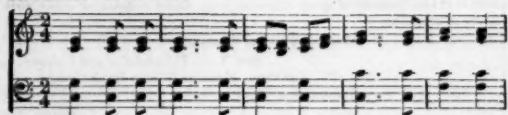


## Church Music Practically Considered.

An Essay read at the tenth annual meeting of the Music Teachers' National Association, by CARL FLORIO.

(CONTINUED.)

As a specimen of the tunes loved by many a country church—aye, and some city ones, too—let me point you to one by that manifold adapter, Lowell Mason. It is called "Malvern," and may be found in nine out of ten of the older collections. It is of the kind of whining and effeminate melody that the sentimental women and girls, the thick-headed old men and brainless young ones call "sweet." It is a soothing, lullaby style, that suits their empty heads, because it calls for no thought; and it is something akin to anise and paregoric for babies. Here it is:



Isn't it lovely? Notice how charmingly tonic, dominant and sub-dominant alternate, with only a single inverted chord in the whole concern; and how sweetly the soprano and alto move in thirds from the first note to the last, the gifted composer preferring even the unsatisfactory close on the third of the scale to an abandonment—even for a single syllable—of his beloved thirds.

Is this the kind of praise to offer Him who "sendeth His lightnings to the end of the world," and "rides upon the storm?" Is this the way to "praise God in His sanctuary" and in the "firmament of His power?" Is this "praising Him according to His excellent greatness?" Is this "singing forth the honor of His name" and "making His praise glorious?"

In the matter of hymn tunes we are worse off to-day than when we came from the hands of Billings and Holden. Their music, crude and faulty as it was, had a certain manliness and strength about it; they were at least in earnest.

One evil to be overcome we owe to that charming crew, the publishers, of whom I shall have more to say anon. I allude to the unseemly multiplying of worthless "new tunes."

To attain congregational singing we must adopt the German method: For every hymn its own tune, for every tune its own hymn; these never separated or altered. Words and music will then grow up together in the minds of the people, the one instantly suggesting the other. The Germans do this with their chorals, with what effect on congregational singing let anyone who has attended a Lutheran church in Germany testify.

When the hymns unfit for congregational use have been eliminated from our books, it will be found that out of the thousands now in use there will be left barely three hundred. With three hundred hymns, each with its own good, solid, ecclesiastical tune, we shall be well and amply provided for all occasions of public worship. As for revivals and camp meetings, they do not come under the head of church worship, and I have, at present nothing to do with them.

Metrical hymns should be hymns of praise, or of mingled prayer and praise; not little metrical ballads, odes and romances. Pious meditations, religious reasonings on doubtful points and doctrinal expositions—some or all of which are the chief contents of many hymns now largely used—are false and ridiculous when sung; for, if a man's mind were really exercised on such matters, he would want not to sing, but to keep quiet and think. St. Augustine said: "Hymns are none other than songs which contain the praise of God. If it be praise, and not of God, then it will not be a hymn; if it be the praise of God, and be not sung, it will not be a hymn. To make a hymn it is necessary three things should be united: Praise, the praise of God and singing." And St. Augustine was right, with a possible exception in favor of some hymns consisting of prayer fitted for united utterance, and couched in the first—or, in rare cases, the third—person plural. Hymns in the first person singular, of which we have far too many, are fitted only for private use, and become ludicrous to any reflecting mind when shouted in chorus.

So much for the congregational hymn; for the

### Choir Hymn,

the boundary lines, both in words and music, may be considerably widened.

Invitatory and warning hymns are not there so much out of place, and the modern English tune, with its flowing harmonies, may be used with effect.

Not a bad test of the worthiness of a hymn tune may be made by playing it rapidly. If under this treatment it descends into a waltz, a polka, a brassy military march, or a negro minstrel song and dance, it is inherently false and bad and totally unfit for the church.

I will not waste time upon such abominations as "Nearer, My

God, to Thee," set to a garbled version of "Oft in the Stilly Night;" "Jesus Is Risen," to the "Wacht am Rhein;" "Thou Art My Shepherd," to "How Can I Leave Thee?" "Rock of Ages," to "When the Swallows Homeward Fly" or to "O, Ye Tears;" "Guide Me O Thou Great Jehovah," to the duet from "Martha;" "Lord, at Thy Mercy-Seat Humbly I Fall," to "Robin Adair;" or "O Come Let Us Sing, Our Youthful Hearts now Swelling," to a well-known German drinking-song entitled "Crambambouli;" to every decent or reverent mind they must speak for themselves.

(To be continued.)

## American Opera Company's Circular.

THE directors of the American Opera Company, Limited, respectfully submit the following review of the first season of American opera:

"The season has been a greater success, both artistically and financially, than its promoters had expected or hoped. The object of the undertaking was to promote musical culture in the United States by showing what could be done with the resources already at our command, and thus indicate the possibilities for the future.

"It has been a source of wonder why a nation which occupies the foremost place in educational progress should be without a national opera and a musical university. One great reason for this is that there has not heretofore been any well-considered attempt to stimulate the ambition of American artists by providing a home market for their talent; and hence, in the absence of a demand, adequate educational facilities have not been provided.

"No one city can accomplish this upon a national scale; but by the co-operation of the principal cities both a national opera and a national conservatory of music, of the first class, can be established, with comparatively small expense to each.

"We have successfully begun this work by incorporating at New York a limited liability company in the board of direction of which all co-ordinate organizations will be represented, the New York Legislature having passed at its recent session a special act to permit a sufficient number of directors for this purpose. Such organizations, with local boards of directors, have already been formed in the following cities:

Boston	\$100,000
Philadelphia	50,000
Washington	50,000
St. Louis	50,000
Chicago	100,000
Louisville	25,000
Cleveland	50,000

"Other similar local organizations are in process of formation, and it is now evident that the entire time of the company will be occupied in cities thus co-operating.

"Of the money thus raised, three-quarters will be invested in the stock of the central company and one-quarter retained for a local guarantee fund or other local uses. In this way sufficient capital can be raised to command the best talent and accessories, not only for the opera, but for the educational part of the program, which is of the utmost importance.

"The first, or vocal, part of the National Conservatory has already been established in New York, under the direction of a small, but select, staff of professors, headed by Mme. Fursch-Madi and Prof. Jacques Bouhy. During the past season, sixty pupils, selected by competitive examination from a much larger number, and representing many different States, have received free instruction, but with the stipulation that after graduation they are to contribute one-quarter of their earnings over one thousand dollars per annum, for a period of five years, to carry on the educational work of the conservatory.

"It is designed to have the direction of the educational branch, as well as the opera, thoroughly national in character, and among the incorporators of the conservatory outside of New York are: Messrs. Henry L. Higginson, of Boston; Frank Thompson, Philadelphia; T. Harrison Garrett, Baltimore; A. Howard Hinkle, Cincinnati; N. K. Fairbank, Chicago; Leopold Medtuhdy, St. Louis, and Timothy Hopkins, San Francisco.

"Thus, while the American Opera Company and the National Conservatory of Music maintain separate organizations, the Conservatory enables the Opera to rely permanently upon a supply of fresh and well-trained voices, and the Opera enables the Conservatory to depend upon a permanent outlet for the talent it develops.

"This comprehensive and well-considered plan appeals not only to native-born Americans, but also to our adopted fellow-citizens who have made our land their home; indeed, the passing of a single generation makes Americans of us all, and it is for the future, as well as the present, that we are now building.

"How faithfully we have worked and how well we have thus far succeeded is perhaps best indicated by the criticisms of the press, which, summarized, may be said to be that the enterprise has been pervaded by that intelligent, artistic feeling without which no musical venture can permanently succeed; that the orchestra, chorus, ballet and scenery are superior to anything heretofore presented in this country; that the principal artists have not only been creditable, but have agreeably surprised the public, and that we have demonstrated that it is possible to give performances of 'grand opera' of the highest class with American artists in the roles usually occupied by foreign singers."

"A few unkind critics who either could not comprehend the full scope and purpose as well as the difficulties of our work, or who had personal interests and prejudices to serve, have sought to decry it by alleging that it was opera sung in English by foreigners. A glance at the biography of our principal singers will show that nine-tenths of them are of American birth. At the

same time we announced in our prospectus that until our educational work had progressed sufficiently to furnish an adequate supply and variety of native talent, it must be 'in the power of the impresario to gather all the elements from whatever quarter that may conduce to the success of the enterprise he directs.' The national operas of all countries habitually employ artists of other nationalities, giving preference, however, to their own.

"In our own case, whatever measure of success we have attained is largely due to the genius, energy and patriotic feeling of a citizen of foreign birth—Theodore Thomas—a name now inseparably connected with the musical history of our country, and honored throughout the world for his conscientious and long-continued efforts to maintain a high standard and advance the interests of musical art.

"The program for the coming season is not yet complete, but the company will be strengthened by the addition of some new and desirable artists, and it is contemplated to produce, besides some of the favorite works given during the last season, at least five additional operas, with scenery and costumes made in our own workshops, and with the same artistic attention to detail and general excellence which has thus far characterized the management."

MRS. AUGUST BELMONT,	CHARLES E. LOCKE,
MRS. W. T. BLODGETT,	MRS. LEVI P. MORTON,
ANDREW CARNegie,	JOHN W. MACKAY,
CHARLES CROCKER,	JOHN MCGINNIS, JR.,
W. E. CONNER,	GEORGE M. PULLMAN,
PARKE GODWIN,	MRS. JEANNETTE M. THURBER,
	THEODORE THOMAS,
	Directors.

## HOME NEWS.

—Mrs. J. Houston Webb, soprano from Boston, is in Saratoga.

—Joseph Greensfelder, basso, will sing with Carleton's company next season.

—"Erminie" will have its one hundredth performance at the Casino on August 14.

—Bimboni will conduct the ballet during the Angelo Italian Opera Company's season.

—Louis Blumenberg, the violoncello virtuoso, is at the Spring House, Richfield Springs.

—F. E. Davis will be associate manager of the Hungarian Gipsy Students next season.

—Clarence Eddy and wife, of Chicago, have been spending some time in Norwalk, Conn.

—Angelo, the new manager of Italian opera here next season, has arrived from England.

—Miss Lillian Stillman is a new contralto engaged by the Emma Abbott English Opera Company.

—Miss Lulu Veling, the gifted pianiste, is at present with her father, Mr. F. F. Veling, at Pottsville, Pa.

—J. C. Cheviot will be one of the baritones of the Emma Abbott English Opera Company next season.

—Lombard's orchestra is furnishing the music at Richfield Springs. Mr. Louis Lombard is the conductor.

—The new tenor engaged by Amberg for the Thalia is Felix Schnelle; the new soubrette is Miss Von Varndel.

—Cappa and his Seventh Regiment Band will give a concert at the Ocean Hotel Theatre, Long Branch, on the evening of August 1.

—The former Assistant Secretary of State Hunter, who died last week in Washington, was the owner of some valuable violins and violoncellos.

—The Philadelphia *Evening Bulletin* and the Newark *Evening News* have been devoting considerable space to the subject of old and rare violins.

—The portraits of Signora Valda, the prima donna of the Italian Opera Company next season, can already be seen in the windows of the music stores.

—Frederic Grant Gleason's Vorspiel to his "Otho Visconti" has been played under Theodore Thomas's direction at the Exposition Concerts in Chicago.

—The leaders of orchestras at the various hotels in Saratoga this season are Napier Lothian, Doring, Puerner, Strib and Joyce. Fifteen concerts are given per day.

—The Standard Theatre will be opened on August 14 with Solomon and Hoyt's operette, "The Maiden and the Moonshiner." Miss Lillian Russell takes the leading part.

—A concert was given at the Hudson Opera-House, Hudson, N. Y., on Tuesday, July 20, at which Miss Mattei sang, Mr. Loe sang, Mr. Raboch played violin and Mr. A. J. Davis, piano.

—Preliminary meetings have been held in Elmira for the purpose of forming a musical society. Mr. Chauncey M. Shipman presided. The committee on by-laws consists of E. L. Adams, C. N. Shipman and William Barney. The committee will report this week.

It was remarked at the opera one night last week, "What a lot of married people there are here to-night!" "How can you tell they are married?" was the query. "Don't you see?" was the answer; "the men don't do any talking, and there's hardly a corsage bouquet among the women."—*Detroit Mercury*.



## PERSONALS.

**ERNST CATENHUSEN.**—We print in the issue of to-day a likeness of Ernst Catenhuse, the festival conductor of the Milwaukee Singing Festival, which took place last week. Mr. Catenhuse formerly resided in this city, but during the past few years he has been identified with the advancement of music in Milwaukee.

**MUSIC ON STATEN ISLAND.**—A musical entertainment, given at the Pavilion, New Brighton, Staten Island, last Saturday evening, was enjoyed by a large concourse of people present. Miss Maude Morgan picked the harp strings; Mr. Holst-Hansen, the baritone, sang, and Mr. August Hyllested played the piano.

**FUN IN THE SUNDAY TRIBUNE.**—The Sunday Tribune of July 25 contained the following despatch from Boston:

Prof. John K. Paine has just finished the libretto of the opera which he means to write, and which, he says, may be looked for about 1900.

**MORLACHI DEAD.**—The famous danseuse, Juliette Morlachi, who was brought out by Mapleson and appeared frequently in ballets in Italian operas, died last Thursday in Lowell, Mass., aged forty-three.

**HERR BANCK CELEBRATES.**—The composer Carl Banck, celebrated recently his forty-years' jubilee as musical critic of the Dresden Journal. Even before his connection with that paper, in 1834 to 1837, Herr Banck was known as a writer on musical matters for Robert Schumann's *Neue Zeitschrift für Musik*. Herr Banck is now in his seventy-sixth year.

**LISZT'S BEST PORTRAIT.**—The following is from a Paris letter: "Abbé Liszt is at present staying with his friend, M. Munkacsy, at the latter's home in Luxemburg. M. Munkacsy is finishing a portrait of the Abbé, who gave the painter a number of sittings a few months ago in Paris. There is only one portrait of the Abbé with which he is pleased; and it came to be made by accident. One evening, in Rome, Liszt was performing one of his compositions with unusual impetuosity and power. The piano, said an eye-witness, sang and wept alternately under his charmed hand. When he finished, the audience burst into a rapturous shout of 'Encore.' At this, Liszt, pale and looking like one inspired, brusquely leaped from his seat, turned round to the audience, with his back leaning against the piano, his arms crossed on his breast and his head thrown slightly back, and gazed at them unmoved for a moment with stern severity. It was while the master was in this superb attitude that Layraud, who chanced to be present, seized his pencil and caught the picture before him. When Liszt saw it afterward he was delighted and he repeated the pose, though he could not repeat the look, in the artist's studio next day."

**MR. WENHAM SMITH IN VIRGINIA.**—The Lynchburg News of Wednesday, July 14, in speaking of the formal opening of a new organ in the First Baptist Church of that city, thus compliments Mr. Wenham Smith, organist of the First Baptist Church, Brooklyn Heights: "The committee were fortunate in securing the services of so accomplished an artist as Mr. Wenham Smith, who is unquestionably master of that grand instrument, the pipe organ. The 'Theme and Variations' by Thiele is regarded as one of the most difficult compositions for the organ. This Professor Smith rendered with entire ease and grace. In pedal performance especially he seems to have reached perfection. A gentleman present (an organist himself), who has seen most of the fine performers of this country, says he has never seen any who can approach Mr. Smith as a manipulator of this grand instrument." Mr. Smith's recitals on Tuesday and Wednesday being so successful, he was engaged to give an extra performance on Thursday evening. He has also, at the request of the music committee of the Catholic Church, drawn up the specifications of a new organ for them and engaged to open it when built.

**FROM LIGHT OPERA TO ORATORIO.**—Mr. Henry Pepper, a light opera tenor, has decided to enter the field of oratorio and says he is glad to get out of light opera.

**A VALUABLE COLLECTION.**—The German Emperor has ordered the purchase for the University of Berlin of the library and posthumous writings of the late Prof. Ludwig Erk, a composer of merit and author of many collections of German Volkslieder. We believe that a son of Professor Erk is at present residing in Washington, D. C.

**JEROME HOPKINS'S YOUNG PHILHARMONICS.**—Jerome Hopkins gave a "Railroad" Young Philharmonic Musical Festival in Greenwich, Conn., extending over two days, July 24 and 25, which excited the local press to a rare degree. The performances were by local singers; rehearsals only began on the 15th and comprised Mr. Hopkins's entire opera, in five acts, of "Taffy and Old Munch," with other music. This is "railroading" things without doubt, and hence the title of these novel and original concerts for the young. Truly, as a contemporary remarks, "Jerome Hopkins never seems to rest."

**MME. BLANCHE STONE-BARTON SECURED.**—Mme. Blanche Stone-Barton has been engaged for the coming musical festival at Worcester by the board of government of the musical association. She will sing at the concert on Wednesday evening and again on Friday evening in the oratorio of "Judas Maccabeus."

**GEORGE SCHLEIFFARTH'S TOPICAL SONG.**—One of the most popular of the topical songs of the day, "They can't do it, you know," was composed by Mr. George Schleiffarth, of Chicago.

**EDGAR S. KELLEY'S "MACBETH" MUSIC.**—The realistic music to Shakespeare's "Macbeth," composed by Mr. Edgar S.

Kelley, of San Francisco, which was played at one of the concerts of the Music Teachers' National Association, will be heard at the Chestnut Street Theatre, Philadelphia, beginning September 13. "Macbeth" will be produced at that theatre, with McKee Rankin in the title-role. Mr. Kelley will conduct. He is at present in this city.

## FOREIGN NOTES.

...The Paris Grand Opera has just acknowledged a deficit of 246,000 francs.

...The contract for building the Centennial organ for Centennial Hall, Sydney, Australia, has been awarded to Wm. Hill & Son, London.

...Anton Rubinstein's charity seems never to end. He has given, among other gifts, 1,000 marks to the Jewish Home for the Aged in Berlin.

...Meyerbeer's widow has, it is stated, left the MS. of a work, libretto by Mr. Blaze de Bury, and music by Meyerbeer, and entitled "Goethe's Youth."—*Figaro*.

...Saint-Saëns will visit Aix-la-Chapelle next month to conduct his new symphony, the one written for the London Philharmonic for orchestra and piano, and recently performed there.

...London *Figaro* says that "it is stated that the deficit on last winter's season of the Berlin Philharmonic Society, which Karl, Klindworth and Joachim jointly conduct, amounts to nearly \$5,000, which the guarantees will have to pay."

...The Imperial Opera at Vienna announces for next season the following novelties: "Marfa," by Hager (October 4); "Le Cid," by Massenet (November 19), and "Merlin," by Goldmark (in January). Other features will be a memorial performance of "Euryanthe" on the centennial of Weber's birth (December 18); "Don Giovanni," renovated by Mat Kalbeck; the entire Nibelung cycle, and Lortzing's "Waffenschneid" and "Wildschütz."

...Speaking of the Russian choir now singing in London, *Figaro* says: "The choir contains one specimen of the genuine contra-basso, a voice found only in Russia, and specially cultivated to descend easily to the lower B flat, and even, it is said, to the double A, below the bass staff. One of Händel's songs quoted by Chrysander descends to the lower C, but the Russian holds on to the B flat as though he loved it, and the sound comes out with the sonorous power of a pipe-organ. It may incidentally be mentioned that the melody of the ancient Slav hymn to the Czar, his army and empire, which closed the historical program, is identical with that utilized by Beethoven in the second of the Razumowsky quartets."

...*Figaro* says of Mackenzie's "Troubadour": "Of the ultimate fate of 'The Troubadour' it is yet too soon to speak. That it is not the failure some people would try to make out has been attested by the crowded audiences which attended the only three representations yet given of it. But there is no doubt the opera is severely handicapped by the libretto. But it remains a truth that three separate and distinct works, to wit, Mackenzie's 'Colomba,' Cowen's 'The Sleeping Beauty,' and Mackenzie's 'Troubadour,' have not won that success in London to which the excellence of their music fairly entitled them; and managers and musicians, who after all are but mortals, may be forgiven if they attribute this unfortunate result to a cause which nobody expects Mr. Hueffer to admit."

## "Parsifal."

THE present performance of "Parsifal" provides a purpose for reproducing the following pointed piece, which appeared in THE MUSICAL COURIER of May 2, 1883, for the first time:

Panting peripatetic "Parsifal" pilgrims prepare by patient piano-score perusal and practice for powerful pleasures at the prospective performances of "Parsifal" at Bayreuth. Private persons possessing Patron's passes permitted to penetrate the precious precincts previous to public performances. Premeditated pugnacity of prejudiced papers positively proscribed.—*Ex.*

People partly presuming to penetrate punctually prevented by powerful parties from proceeding. Penurious play-wrights pianists piccolo practisers pretenders plagiarists pirates of previous productions and plungers into pungent prehistoric palaver played at previous paternal pastimes permitted to be present.

Punsters patent package producers principal pigs from Porkopolis pretending to be presidents of polyphonic paradoxes pretending preachers of prosaic poetry plying their portly parts in prolific places permeated by persons of peculiar policy punctually and positively prohibited. Prolonged processes of plaudits ponderously persisted please peculiarly persons at the pinnacle of prominence.

Pizzicato passages in proper pitch performed piu presto plaintively with preference for poco a poco purposely pined for particularly in polka or polonaise pattern. Potpourris pousse cafés and preludes punctuated with preference for primitive peculiarities put in position under pretext of protection.

P. S.—Pickpockets preying upon pretentious pocket-books producing pronounced paralysis by putting them persistently past pre-emption profoundly pounced upon and peremptorily persecuted.

Husband (handing his wife some money)—"There, dear, is \$50, and it has bothered me some to get it for you. I think I deserve a little praise." Wife—"Praise? You deserve an encore, my dear."—*Exchange*.

## A Piano and Organ Petition.

THE following petition addressed to the members of the Railroad Association, Chicago, Ill., explains itself:

New York, July, 1886.

GENTLEMEN—The undersigned beg to address you regarding the rule at present in existence and enforced by your association that traveling concert companies have to express their pianos and organs from point to point.

The rule is for various reasons exceedingly onerous and inconvenient, and in some instances almost impracticable.

Owing to the heavy express charges for carrying pianos and organs a number of musical combinations find it impossible to travel over your roads.

It is believed that first-class traveling companies would bind themselves to load and unload their instruments from baggage-cars by their own men, thereby relieving your companies from the trouble and inconvenience of having them moved by employees of your corporation.

Moreover, responsible companies would gladly assume all risks of transportation, and "release" your companies from every responsibility and loss against damage.

Kindly give the above matter your early consideration, because your decision is at this moment of great importance to many companies organizing for the next season.

ALBERT WEBER, Manager,

New York, Philadelphia and Chicago.

E. H. WARTGEGG, Manager Minnie Hauk Company.

STEINWAY & SONS.

MASON & HAMLIN ORGAN AND PIANO COMPANY.

CHICKERING & SONS, New York and Boston.

DECKER BROTHERS, New York.

J. B. FORD.

SHOMER & CO.

HENRY WOLFSOHN.

## Musical Items.

Ethel (pointing to the saints in the mediæval glass window at church)—"Say, mamma, who are those people?" Mamma—"They are apostles, Ethel." Ethel—"Do they sing the 'Mikado,' mamma?"—*Tid-Bits*.

Things One Would Rather Have Left Unsaid—Hostess (who has just sung): "Are you quite sure you don't sing, Captain Lovell?" Captain Lovell: "I assure you—I've no voice, whatever. A—unfortunately—I—I'm a listener."—*London Punch*.

A good band playing on the hotel piazza is a wellspring of pleasure, but the "music" generally bestowed by the accommodating landlord is of a quality to make a Tom-cat shudder. Americans are trying nobly to become a musical people, and to cultivate the "heavenly maid," but all their conservatories and opera companies will be in vain if the "summer orchestra" does not hang together better than it seems to be capable of doing at present. Whew! the Chinese and Persian ideas of music are not so disagreeable after all.—*Ex.*

Claverack College, up at Claverack, Columbia County, has a Conservatory of Music. In commenting on this year's annual concert that took place there, a local paper said: "Misses Paris and Greene took their subject from Liszt's 'Rhapsodie Hongroise,' a duet. It starts off very slowly, but increases gradually in rapidity, and it is very brilliant. Fine technique was displayed and deserves to rank among the greatest hits of the evening." This Paris-Greene duet must have worked something like the old original Paris green—that is, if the report is correct, for it says: "It starts off very slowly but increases gradually in rapidity."

"The devil," Luther said, "is a sorrowful spirit, and presses hard on human beings. He does not like people to be merry, therefore he always escapes wherever music is heard and never remains where cantatas are sung. One day the devil so destroyed my memory that I could not remember my prayer; but I sang a cantata and soon recovered my memory. Kings and princes should encourage music, and protect those practising the free as well as the severe. The Bible teaches us that good kings always kept singers. Music gives consolation in sorrow, refreshes the heart and gives peace to the soul."—*Letter of Jerome de Cocks*.

## The Poet's Story.

I.

The sweetest songs are those that spring  
From hearts that bleed, and, bleeding, sing.  
Through songs like these doth ever roll  
The mystic music of the soul.

II.

If we have weal, if we have woe,  
If we have rights, if we have wrongs,  
The world must all our feelings know—  
We tell our stories in our songs.

—*Philadelphia News*.

A young lady who calls herself "Millicent" writes us a letter inquiring the meaning of the word "opus." She has been attending the Thomas concerts, and she is much puzzled by the frequent occurrence of the words "opus" and "opera" in the programs. We have questioned Mr. Thomas on this subject and have received a very satisfactory explanation. "Opus" is a Latin word, meaning a work, and "opera" is the plural of "opus," and therefore means works. We asked Mr. Thomas if there were no such thing as "opuses," and he said that he believed there were, but, as for himself, he had never had to deal with them. Subsequently we learned that "opuses" was purely a Chicago word, coined by Chicago composers who believed it to be the plural of "opus," and who applied it to their own compositions. By this we are led to believe that, while Beethoven, Bach, Händel, Haydn and those other dreamy humorists of mediæval times may have written opera and probably did so, it takes a Chicago composer to give birth to genuine, reliable and unmistakable opuses.—*Chicago Morning News*.



## WAGNER'S MUSIC DRAMAS.\*

BY GUSTAV KOBBE.

(CONTINUED.)

THE plain facts concerning this scene are these: It is somewhat long, and hence, from a dramatic point of view, perhaps too extended, as it delays the action. But if it may be partially condemned dramatically, it must be entirely and unreservedly praised musically. Indeed it is musically so fine that to an intelligent listener all sense of lengthiness disappears. *Fricka* is the protector of the marriage vow, and as such she has come in anger to demand from *Wotan* vengeance in behalf of *Hunding*. As she advances hastily toward *Wotan*, her angry, passionate demeanor is reflected by the orchestra, and this effective musical expression of *Fricka's* ire is often heard in the course of the scene. When near *Wotan* she moderates her pace and her angry demeanor gives way to sullen dignity. This change is also graphically depicted in the orchestra in a phrase based on the fourth bar of the *Fricka* motive (page 89, lines 2 (last bar) and 3).

*Wotan* feigns ignorance of the cause of *Fricka's* agitation and asks what it is that harasses her. Her reply is preceded by the stern *Hunding* motive. She tells *Wotan* that she, as the protectress of the sanctity of the marriage vow, has heard *Hunding's* voice calling for vengeance upon the *Walsung* twins. Her words, "His voice for vengeance is raised," are set to a phrase strongly suggestive of *Alberich's* curse. It seems as though the avenging Nibelung were pursuing *Wotan's* children and thus striking a blow at *Wotan* himself through *Fricka*. The Love motive breathes through *Wotan's* protest that *Sigmund* and *Sieglinde* only yielded to the magic of the spring night. There is a superbly forceful strain when *Wotan* exclaims (page 91):

For when strong spirits are rampant  
I rouse them ever to strife.

The wrathful phrase expressive of *Fricka's* anger, heard at the beginning of the scene, introduces her invective against the nuptial union of brother and sister, which reaches a stormy climax with her exclamation:

When was it heard of,  
That brother and sister  
Were lovers?

With the cool impudence of a nineteenth-century husband, who is bandying words in a domestic spat, *Wotan* replies:

Now it's been heard of!

*Wotan* argues that *Sigmund* and *Sieglinde* are true lovers, and *Fricka* should smile instead of venting her wrath on them. The motive of the Love Song, the Love Motive and the caressing phrase heard in the love scene are beautifully blended with *Wotan's* words. In strong contrast to these motives is the music in *Fricka's* outburst of wrath, introduced by the phrase reflecting her ire, which is repeated several times in the course of this episode. This is followed at the words,

Why mourn I thus o'er virtue and vows,

by a phrase which has a touch of pathos, for she is complaining of *Wotan's* faithlessness. When she upbraids him for his lapses with *Erda*, the results of which were the Valkyrs, you hear the motive of the Ride of the Valkyrs. The passage concludes with a paroxysm of rage, *Fricka* bidding *Wotan* complete his work and let the *Walsungs* in their triumph trample her under their feet. *Wotan* explains to her why he begat the *Walsung* race and the hopes he has founded upon it. But *Fricka* mistrusts him. What can mortals accomplish that the gods, who are far mightier than mortals, cannot accomplish? *Hunding* must be avenged on *Sigmund* and *Sieglinde*. *Wotan* must withdraw his protection from *Sigmund*. Now appears a phrase which expresses *Wotan's* impotent wrath—impotent because *Fricka* brings forward the unanswerable argument that if the *Walsungs* go unpunished by her, as guardian of the marriage vow, she, the Queen of the Gods, will be held up to the scorn of mankind.

## MOTIVE OF WOTAN'S WRATH:

38. 

*Wotan* would fain save the *Walsungs*. But *Fricka's* argument is conclusive. He cannot protect *Sigmund* and *Sieglinde*, because their escape from punishment would bring degradation upon the queen-goddess and the whole race of the gods, and result in their immediate fall. *Wotan's* wrath rises at the thought of sacrificing his beloved children to the vengeance of *Hunding*, but he is impotent. His far-reaching plans are brought to nought. He sees the hope of having the Ring restored to the Rhinedaughters by the voluntary act of a

hero of the *Walsung* race vanish. The curse of *Alberich* hangs over him like a dark, threatening cloud.

*Brünhilde's* joyous shouts are heard from the height. *Wotan* exclaims that he had summoned the Valkyr to do battle for *Sigmund*. In broad, stately measures, *Fricka* proclaims that her honor shall be guarded by *Brünhilde's* shield and demands of *Wotan* an oath that in the coming combat the *Walsung* shall fall. *Wotan* takes the oath and throws himself dejectedly down upon a rocky seat. *Fricka* strides toward the back. She pauses a moment with a gesture of queenly command before *Brünhilde*, who has led her horse down the height and into a cave to the right. It will be remembered that when in the beginning of this scene *Fricka* advanced toward *Wotan* we heard a phrase expressive of sullen dignity. The scene closes with this phrase, but now no longer sullen. It rises in proud beauty like a queenly woman exacting homage. This is one of those finely artistic touches in which Wagner is peerless.

I have purposely gone somewhat into the details of this scene because it is still so much misunderstood. Yet it is one of Wagner's finest conceptions, and as such it will doubtless be universally ranked at some future day. Aside from the contrast which *Fricka*, as the champion of virtue, affords to the forbidden revels of the spring night—a contrast of truly dramatic value—we witness the pathetic spectacle of a mighty god vainly struggling to avert ruin from his race. That it is to irresistible fate and not merely to *Fricka* that *Wotan* succumbs is made clear by the darkly ominous notes of *Alberich's* curse, which resound as *Wotan*, wrapt in gloomy brooding, leans back against the rocky seat, and also when, in a paroxysm of despair, he gives vent to his feelings, a passage which for overpowering intensity of expression stands out even from among Wagner's writings. The final words of this outburst of grief,

The saddest I among all men,

are set to this variant of the Motive of Renunciation; the meaning of this phrase having been expanded from the renunciation of love by *Alberich* to cover the renunciation of happiness which is forced upon *Wotan* by avenging fate:

D. 

*Brünhilde* casts away shield, spear and helmet, and sinking down at *Wotan's* feet looks up to him with affectionate anxiety. Here we see in the Valkyr the touch of tenderness, without which a truly heroic character is never complete.

Musically it is beautifully expressed by the Love Motive, which, when *Wotan*, as if awakening from a reverie, fondly strokes her hair, goes over into the *Sigmund* Motives. It is over the fate of his beloved *Walsungs* *Wotan* has been brooding. Immediately following *Brünhilde's* words,

What am I were I not thy will,


is a wonderfully soft yet rich melody on four horns. It is one of those beautiful details in which Wagner's works abound, yet, although these details are as numerous as they are beautiful, they seem to have escaped the attention of a good many critics. Or have these critics made an effort not to perceive them?

In *Wotan's* narrative, which now follows, the chief of the gods tells *Brünhilde* of the events which have brought this sorrow upon him, of his failure to restore the stolen gold to the Rhinedaughters; of his dread of *Alberich's* curse; how she and her sister Valkyrs were born to him by *Erda*; of the necessity that a hero should without aid of the gods gain the Ring and Tarnhelmet from *Fafner* and restore the Rhinegold to the Rhinedaughters; how he begot the *Walsungs* and insured them to hardships in the hope that one of the race would free the gods from *Alberich's* curse; of a prophecy uttered by *Erda*, that the end of the gods would be wrought if *Alberich* could win a woman as wife and beget a son; that *Alberich* had won a wife and an heir was about to be born to him.

It will have been observed that a considerable portion of *Wotan's* narrative covers some of the events which were enacted in Rhinegold. Hence a portion of the narrative is unnecessary and therefore undoubtedly faulty from a purely dramatic standpoint. It may also be not unjustly questioned if in other portions the narrative does not go into details beyond the dramatic requirements. Both the scene between *Wotan* and *Fricka* and the narrative are too long to be given in their entirety in a performance which begins as late as eight P. M. When, however, Wagner's works are performed as they are at Bayreuth, where the performances begin at four in the afternoon and there are long intermissions during which the listeners can saunter about the grounds surrounding

the theatre, not a note should be omitted. There cannot be under such conditions the faintest suggestion of fatigue from an undue mental strain, even on the part of those who have become so accustomed to the insipidness of the old-fashioned opera that they are appalled at the mere thought—provided they retain the power of thinking—of mental effort in connection with a musico-dramatic work.

Whatever fault may be found with *Wotan's* narrative—or rather portions of it—from a purely dramatic point of view, it is musically most expressive from its first accents, uttered in a choked, suppressed voice, to its eloquent climax. The motives heard will be recognized, except one, which is new. This is expressive of the stress to which the gods are subjected through *Wotan's* crime. It is first heard when *Wotan* tells of the hero who alone can regain the ring. It is the MOTIVE OF THE GODS' STRESS:

39. 

Excited by remorse and despair *Wotan* bids farewell to the glory of the gods. Then he in terrible mockery blesses the Nibelung's heir. Terrified by this outburst of wrath *Brünhilde* asks what her duty shall be in the approaching combat. *Wotan* commands her to do *Fricka's* bidding and withdraw protection from *Sigmund*. In vain *Brünhilde* pleads for the *Walsung* whom she knows *Wotan* loves, and wished a victor until *Fricka* exacted a promise from him to avenge *Hunding*. But her pleading is in vain. *Wotan* is no longer the all-powerful chief of the Gods—through his breach of faith he has become the slave of fate. Hence we hear, as *Wotan* rushes away, driven by chagrin, rage and despair, chords heavy with the crushing force of fate.

Slowly and sadly *Brünhilde* bends down for her weapons, her actions being accompanied by the Valkyr Motive. Bereft of its stormy impetuosity it is as trist as her thoughts. Lost in sad reflections, which find beautiful expression in the orchestra, she turns toward the background. Suddenly the sadly expressive phrases are interrupted by the Motive of Flight. Looking down into the valley the Valkyr perceives *Sigmund* and *Sieglinde* approaching in hasty flight. She then disappears in the cave. With magnificent crescendo the Motive of Flight reaches its climax and the two *Walsungs* are seen through the natural arch. *Sieglinde* is hastening in advance of *Sigmund*. Seeking to restrain her flight, he clasps her tenderly. She stares wildly before her. Her terror of *Hunding's* pursuit has unsettled her reason. *Sigmund* speaks to her in gentle tones. Like a reminiscence of happier moments there is heard the wooing, caressing phrase (c) of the love scene in the first act. *Sieglinde* gazes with growing rapture into *Sigmund's* eyes and throws her arms around his neck. A fiercely impassioned phrase accompanies her impetuous action. Then as her mien grows mournful we hear the sadly reflective version of the Motive of Flight which preceded the Love Motive in the first act. "Away! Away!" she shrieks, suddenly starting up from her reverie.

There is a dramatic change in the music which wildly follows her terrified ejaculations. There is noble calmness and determination in *Sigmund's* assuring words to her. They are introduced by the Motive of the *Walsung's* Fortitude—that eloquent phrase, expressive of the fortitude with which the race has borne the struggle with adverse fate. Here *Sigmund* proposes to try the steel of his sword with *Hunding*. Then are heard in the distance the ominous notes of *Hunding's* horn, summoning his kinsmen to the pursuit of his wife and her lover. *Sieglinde* starts up in despair. Does not *Sigmund* hear the avengers call, bidding the sleuth-hounds join him in the hunt for human prey? An agonizing shriek and *Sieglinde* grows suddenly rigid and stares vacantly before her, as if demented. Eight chords of terrific force mark the climax of this scene.

In the insanity of her terror she believes that *Sigmund* is about to desert her, and with a wild cry of despair she throws herself upon his breast. A moment later she hears the distant notes of *Hunding's* horns, and starts up again in terror. She now believes that *Sigmund* has deserted her. Her agonized ejaculations, her heart-rending grief—these find wonderfully vivid expression. With a furious crescendo the climax of the scene is reached, and *Sieglinde* sinks fainting into *Sigmund's* arms. Without releasing his hold upon her he lets himself down upon a rocky seat, so that when he assumes a sitting posture her head rests on his lap. Silently he gazes upon her, and then, while the love motive whispers of memories of bliss, he presses a kiss upon her brow.

—Michael Banner, the violinist, is spending a few weeks at the American House, Richfield Springs.



## Milwaukee Singing Festival.

[REPORTED BY OUR OWN CORRESPONDENT.]

MILWAUKEE, Wis., July 23.

THE twenty-fourth Saengerfest of the North American Saengerbund has now passed from anticipation to realization and become a triumphant fact in history. Ever since the last Saengerfest in the city of Buffalo, in 1883, when it was decided that the next one should be held in this city, preparations have been in progress, the result of which is the crowning triumph of to-day after the most unremitting exertions. Eighty-five singing societies from all sections of the country signified their intention of taking part, and all but two came to time. This has been a gala week in this city, and business has largely been suspended, except such as was necessarily connected with the great festival. The whole enterprise is under the direction of Ernst Catenhusen, the efficient leader of our veteran "Musical Society," assisted by an army of workers, with the society's president, H. M. Mendel, at the head. The whole city is decorated as never before, and the streets are alive with the music of bands and the tread of thousands of feet, as the different societies arrive and are conducted under the beautiful triumphal arches to the headquarters, where they are winned, dined and taken care of. The visitors number probably not less than sixty thousand and accommodations are furnished for all.

The Exposition Building, as transformed into a vast concert-hall, is changed and beautified with banners and walls of evergreens almost beyond recognition, and the gigantic sounding-board, extending over more than one-half the building, is a great success, overcoming the defects which were apparent at the Wagner festival here last year.

On Tuesday evening a public rehearsal, at popular prices, was given, and the capacity of the building was taxed to the utmost, some six thousand being present. The opening concert on Wednesday evening attracted a large audience, and appropriately began with Weber's "Festival Overture," admirably rendered by the large and well-drilled orchestra, numbering one hundred pieces. From the moment Director Catenhusen waved his baton, to the close, not a sound was heard in the vast auditorium, and then wave after wave of applause burst forth. The crowd was a happy one, but a musical and critical body withal. The chorus singing at the reception concert was furnished by the combined Milwaukee festival chorus, including the Musikvereins, the Arions, the Cecilian Choir, the Liederkreis, Liedertafel, Harmonica and half a dozen other local societies, which gave Wagner's "Au die Kunst" in fine style, and then addresses of welcome were made by Mayor Wallber in German and Governor Rusk in English, both being appropriate and brief. Following this the presentation of the Saengerbund banner, by the retiring president, Louis Allgeuer, of Buffalo, to his successor, Henry M. Mendel, and then Miss Marianne Brandt made her first appearance in Wagner's appropriate aria "Dich theure Haller." Her success was instantaneous. The next number, Mozart's "Requiem," was given in grand style with Misses Lillie Lehmann and Marianne Brandt and Messrs. Joseph von Witt and Joseph Staudigl, with the organ and orchestra and the immense Milwaukee Festival chorus. Then Miss Lehmann (an established favorite here) sang the aria "Abschenlicher" from "Fidelio" with electrifying effect, and the first concert closed with the march and chorus from "Tannhäuser."

At the first matinee the St. Louis singing societies had the burden of the concert, and acquitted themselves admirably, the Orpheus Saengerbund, of that city, being particularly successful in Seiffert's chorus, "Die Klippen des Meeres;" the Sozialer Sängerkorchor in Frei's "Wie kam die Liebe," and the Liederkreis in Dregert's "Mein Schätzlein," provoked hearty applause, as did the Orpheus Männerchor, of Chicago, in a chorus of Beschnitt's. Miss Carrie Goldsticker rendered Meyerbeer's "O Mein Sohn" magnificently, and Rafael Joseffy with an ovation. He played Liszt's "Concerto No. 1," in E flat major, in his best style. Albert Paulet sang the "Bildness" aria from the "Magic Flute" sweetly, but did not please as well as Joseph Staudigl, who sang an aria from "Euryanthe" superbly. Dr. Ritter's specially composed symphonic poem, "The Star," was advertised, but omitted, it proving too difficult at rehearsal for presentation without further study, but Van der Stucken's "Saengerfest Procession" was given, though not under his direction, he being in Europe, and proved a pleasing composition. The orchestra gave Weber's "Oberon" overture, "Tannhäuser" march and Liszt's "Les Preludes" in admirable style, the strings being particularly good.

Thursday evening was signalized by the first appearance of the massed male chorus who sang C. Gluck's "In Einem Kühlen Grunde" and the Pilgrim's Chorus from "Tannhäuser" with grand and electrifying effect. Miss Brandt sang the aria "Bethörte" from Weber's "Euryanthe," and duplicated her triumph of the preceding evening. Miss Lehmann and Mr. von Witt sang the love song and duet from "Die Walküre" in an impassioned and highly dramatic manner, and the concert closed with the cantata by the veteran composer Taubert, entitled, "Der Landsknecht," with Miss Lehmann and Messrs. V. Witt, Paulet, Joseph Benedict and Max Heinrich in the solo parts, and the grand combined male chorus of some three thousand voices, and this proved the finest effort of the festival, so far. The cantata is in twelve numbers, and is a pleasing and spirited composition. The soloists and chorus were at their best, and at the close Director Catenhusen cabled the success of the composition to Berlin.

MILWAUKEE, July 24.

The Saengerfest concert, Friday afternoon, was a very successful affair. Joseffy performed Liszt's "Hungarian Fantasia," accompanied by the orchestra, in admirable style, and the acoustic excellence of the building was demonstrated by the fact that even the pianissimo passages could be heard in the remotest corners of the galleries and under them as vividly as anywhere else. Max Heinrich sang two arias, one from Spohr's "Jessonda" and the other from Mendelssohn's "St. Paul," with strength and sweetness; and Miss Goldsticker rendered an aria from Halevy's "Jewess," with fervor and dramatic intensity. The Cleveland Gesangverein gave Nagel's "Mignon" chorus in such a manner as to elicit tremendous applause, and a similar storm of hand-clapping and shouting followed the efforts of the New York Eichenkranz, led by Dr. Claasen, in Koellner's chorus, "Am Bergstrom." The Sennfelder Liederkreis, of Chicago, sang Zoellner's "Earth's Prayer," and the Orpheus Männerchor, of Buffalo, sang Schubert's "Ruhe," both with good effect. Handel's "Largo" was performed beautifully by the orchestra, with violin solo by Prof. S. E. Jacobsohn, of Cincinnati (the concert-master of the festival), and the great Exposition organ, a noble instrument, was effectively handled by G. R. Kempe in this selection.

Besides this, the orchestra gave Lalo's "Spanish Rhapsody" and the waltz and polka-galop numbers of Rubinstein's "Bal Costume." The orchestral work of the festival is particularly commendable, and the hundred performers could make a sensation on a tour if led as ably as they are by Director Catenhusen. The matinee closed with a local production, the overture and Liberty Hymn of Henry Schoenfeld, late of this city, but now of Chicago, the words of which are by another Milwaukeean, Otto Sonbron, which was given by the combined Chicago male choruses. This effort treats of the American Revolution, and is an artistic production, though both singers and orchestra evidenced unfamiliarity with the composition at times.

Friday evening the concert was signalized by the production of Brambach's martial cantata, "Columbus," which received the Plankinton prize of one thousand dollars. Standing room was at a premium and the vast audience was wild with delight. The soloists, Messrs. von Witt, Paulet, Benedict and Staudigl, acquitted themselves with distinction, and the support, consisting of the entire massed male chorus of the Saengerbund and the orchestra, was all that the veriest enthusiast could have desired. The cantata is in twelve numbers, and is a valuable permanent addition to the field of modern dramatic music. The climax is indescribably grand, and the whole house rose to its feet in prolonged cheering at the finish. Next to the cantata the greatest success was the "Elevation" of Otto Floersheim, which was received with much warmth. Mr. Kempe presided at the organ, and the orchestra performed its work admirably. The massed chorus sang a Volkslied of Taubert-Erb and Zoellner's "Young Siegfried," and the orchestra played Haydn's Symphony No. 2 in E major. Miss Brandt sang an aria from C. W. Gluck's "Orpheus" finely, Max Heinrich one from Mendelssohn's "Elijah," and Miss Lehmann one from Mozart's "Seraglio," all receiving ovations, the latter the heartiest and most prolonged; and altogether this concert was the most successful of the series up to date.

The last matinee of the festival was of unusual interest, as pre-empting the "music of the future," in other than Wagnerian senses, inasmuch as it was emphatically "Children's Day," a chorus of nearly one thousand of the little ones, under the leadership of William M. Tomlins, having the burden of the performance, and after Gustav Bach's specially composed "Festival March" had been given by the orchestra the fresh young voices of the children burst forth in Randegger's "Evening Song," followed by C. Reinecke's "Rataplan" and Macfarren's "Harvest Song." They had seven numbers in all, the best rendered of which were the "March of the Men of Harlech" and Cherubini's "Like as a Father." Handel's "Largo" and Mendelssohn's "Cradle Song" were also pleasingly rendered. The male chorus of the "Milwaukee Arions" gave Bach's "Lead, Kindly Light" and Goldbeck's "Three Fishers" in grand style. Joseph Benedict sang the "Toreador" song from "Carmen" capably, and Max Heinrich evoked much deserved applause with the "Evening Star" song from "Tannhäuser." Director Catenhusen's "Serenade" was given by the orchestra, with Professor Jacobsohn as violin soloist and Miss Alexandrine Breitschuck at the harp, a very pleasing performance, besides which the orchestra gave a scherzo by Dvorak and the Russian and Polonaise numbers of Rubinstein's "Bal Costume." Rheinberger's "Night Song," Benedict's "Hunting Song" and O. Lassus's "Materna, Lovely Maiden" were capably rendered by the mixed chorus of the Arion and Cecilian Choir, of this city, and the concert closed with H. Mohr's "Nature Exulting Arises," grandly given by the combined male choruses of Milwaukee and Chicago, led by the composer.

The closing concert Saturday evening attracted even a larger audience than that of the night before, there being over ten thousand people present. After Beethoven's beautiful eighth symphony had been played, Miss Brandt sang the closing scene from the "Götterdämmerung." Joseffy played Rubinstein's Concerto No. 4, D minor; Miss Lehmann sang "Isolde's Death" from "Tristan and Isolde;" Mr. Staudigl sang an aria from Spohr's "Faust;" Mr. von Witt gave the "Prize Song" from the "Meistersinger," and Mr. Hinrich sang Schumann's "Grenadier." The first finale of "Tannhäuser" was rendered by seven male soloists and was very effective. Arthur Bird directed the orchestra in his "suite," and the concert closed with the "Star

Spangled Banner" by the combined soloists, the mass male chorus of the Saengerbund orchestra and organ. Thus closed the most successful series of concerts in the history of the North American Saengerbund. It is expected that St. Louis will be the next place of meeting. To-day there will be a grand picnic and closing musical exercises at the beautiful and picturesque National Park, ending with a summernight's festival and gorgeous pyrotechnic display, and so the great festival will end in a blaze of glory.

H. G. UNDERWOOD.

## Note.

The arrangements for tickets for the Milwaukee Saengerfest have been most convenient and satisfactory, this being in charge of the Milwaukee music firm of William Rohlfing & Sons, who have contributed not a little to the financial success of the enterprise. The sons are five in number and all brought up in the business, two of them being practical piano-makers and having charge of that branch of the business, which includes the Behning, Behr Brothers, Hazleton, Knabe, Steinway and other leading makes, while the other three assist their father in the sheet-music department, the whole establishment occupying five stories and doing the largest direct music-importing business outside of New York city. Soon after the close of the Saengerfest Mr. William Rohlfing, Sr., will leave for Europe in the interests of his firm for the purpose of making more complete arrangements with foreign music publishers.

## "The Mikado" Abroad.

CHEERY letters, under date of July 9, were received by the German mail on Saturday from members of "The Mikado" company which was recently at the Fifth Avenue Theatre. After a very successful season in Berlin the company proceeded to Hamburg, to fulfil a short engagement at the Thalia Theatre, and were billed to appear at Frankfurt the following week. While at Berlin, as in New York, the company had a boatrace, on the Spree, when prizes to the value of \$50 were donated by Mr. Carte and presented by Miss Lenoir. Their tour on the Continent will last until about the middle of September, when they will return to London and enter into active rehearsal of the new opera, "The Khedive," by Gilbert and Sullivan, and expect to open in New York by the first of November.

## "Honest Little Emma."

MISS EMMA ABBOTT gives the following explanation of her title "Honest Little Emma," and explains her reasons for interpolations:

The title was first applied to me by Mr. and Mrs. George Lake, of New York, who were among the first to subscribe toward my musical education, and who also always alluded to me as a "jog-day girl," meaning that I was always to be depended upon every day in the year. The idea did not emanate from the brain of manager or advance agent. As regards interpolation, I thank you for the kindly sentiments expressed, and trust that you will allow me this opportunity to offer an explanation on this subject, which, as you imply, has been considerably commented upon. It frequently occurs that at the special request of managers, gentlemen of the press, singing societies and the general public that I consent to sing an aria not contained in the opera being performed. In such cases as "Mikado," "Paul and Virginia," "King for a Day," &c., which are somewhat unfamiliar (I refer to "The Mikado" when it was comparatively new to the public), I have time and again received requests signed by sometimes as many as 100 people, asking me to favor the audience with the "Last Rose of Summer" or some other familiar air. As I always try to please my audiences, is it to be wondered at that I should have complied with these requests? In such cases, however, I have often found that some cautious critic took exception in the next issue of his paper to my doing simply what the mass of my auditors desired me to do. I am at a loss to understand why a person who always gives good measure should be taken to task for obeying the scriptural precept to make it "pressed down and flowing over." I may quote one recent example where one of my much-abused interpolations met with distinguished favor. While in Washington lately President Cleveland came to see our performance of "Mikado," this being the first operatic entertainment he had attended since entering office. I understood that "Auld Lang Syne" was his favorite air, and during the opera I sang the old Scotch song, which was warmly received by the audience, and afterward I was cordially complimented not only by the President, but by Colonel Lamont and the other members of the President's party of that evening. The legend that I once sang "Nearer, My God, to Thee" during the opera of "Faust" was evolved from the inner consciousness of some more than usually fertile brained journalist, who has evidently a great future before him as a humorist. As regards the singing of "Home, Sweet Home" in "Linda," I may state that it has always been sung in this opera, both at the Royal Italian Opera in London and in this country, by all of the greatest singers who have appeared in "Linda" for many years past, and as an evidence of this statement I can cite the names of Patti, Gerster and Sembrich, all of whom have invariably sung "Home, Sweet Home" in "Linda." The fact is that the opera "Linda" closes with a very insignificant duet, which on account of its worthlessness is never sung, and even in Italy the greatest prime donne have substituted a waltz or polka for the finale with which the composer originally closed the opera. Trusting you will allow this to appear, I am, sir, yours respectfully.

EMMA ABBOTT.

—The Chicago Quintet Club had a prosperous season. It consists of W. Lewis, violin; A. Pellage, violin; H. Allen, viola; M. Eichheim, violoncello; C. Bruns, bass, and Miss A. Ingersoll, piano. Eight years ago when this club gave its first concert, twelve persons attended; the concerts of the past season averaged an attendance of 500.

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NEW YORK, WEDNESDAY, JULY 28, 1886.

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## CHICAGO.

### Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
44 LAKESIDE BUILDING,  
CHICAGO, July 24, 1886.

THE situation in Chicago at present is certainly not lively in the retail trade, but what is surprising is the number of orders coming in from the adjacent country. There are houses here who are paying almost their whole attention to the wholesale branch of the business, and these houses are always busy, though they are wondering why it is so, for there is considerable uncertainty about the crops as yet. With good crops there is the best of reason for believing that the fall will see a large business done here, and this is the general opinion of the trade.

Mr. William Steinway passed through here Wednesday on his way to the Milwaukee Saengerfest. He is to return Monday, stop here a day or two, then visit St. Paul and a few other points of importance, then home.

Mr. T. Leggeman, superintendent of the Knabe factory, also went through here to attend the Saengerfest.

Mr. A. H. Reed, of Reed & Sons, who, very much to his surprise, was drawn on the Anarchist jury, is doing well, and at the Revere House, where the jury are stopping, they have a piano, cello and one or two other instruments in their room, and so manage to while away the time pleasantly.

Frank Lee, the manager of the piano and organ department at the John Church Company, Cincinnati, was in Chicago on his wedding trip.

C. E. Woodman, representing Lawrence & Son, of Boston, is in town. At present W. R. Prosser is handling these pianos.

S. Straus, of W. Madison, has begun alterations for the purpose of making room for a larger stock of pianos.

B. F. Greenwood, one of Kimball's best traveling men, takes a position on the floor during Mr. Smith's absence.

There has not been as large a number of dealers in town this last week as usual, but among them can be named W. W. Warner, Madison, Wis.; George B. Grosvenor, Dubuque, Ia.; A. Hospe, Jr., Omaha, Neb.; N. Johnson, Chippewa Falls, Wis.; S. E. McLain, Chippewa Falls, Wis.; W. B. Snyder, Streator, Ill. The foregoing are Kimball agents. In addition are Chas. E. French, Marquette, Ia.; Mrs. Lundis, Paris, Ill.; D. T. Bradford, Atchison, Kan.; S. G. Loomis, La Crosse, Wis.; C. O. Peck, Cedar Rapids, Ia. C. Y. Lucas, manager for Lyon & Healy's Omaha house, is also here on a business trip, and Nathan Ford, of St. Paul, Minn.

L. C. Fuchs, of the Mechanical Organette Company,

has gone to New York on a visit. During his absence C. E. Lee has charge of the business here.

Mr. F. Bauer, of Stultz & Bauer, is in Chicago, on his return from the Milwaukee Singing Festival. He is combining business with pleasure, and reports trade good. As stated in these columns previously, Lewis, Newell & Gibbs are the agents here.

It is now reported that Mr. Gildermeister, of the Chickering house, will be in Chicago by the middle of the coming week.

Some new styles of Estey pianos in butternut and mahogany, noticed at Estey & Camp's warehouses, are attracting considerable attention; they are certainly handsome and well deserve notice.

For courtesies received, thanks are due to Mr. Antonio de Anguera, the oldest, handsomest and most genial salesman in Chicago; he is the friend of everybody and everyone is his friend, and not one who knows him but will respond to the wish that he may (as Joe Jefferson says) "Live long and prosper."

The Thomas concerts continue to draw full houses here, more so than they ever did before. The only ground of complaint is the noise made by the passing trains, which sometimes drowns entirely the softer passages, but, of course, this is no fault of the orchestra.

The Milwaukee Singing Festival has attracted a considerable number of Chicagoans to the Cream city, but the trade here pay but very little attention to it. Fifty thousand people is not considered an unfair estimate of the number of strangers visiting there this week.

There has been an immense amount of J. & C. Fischer pianos sold in Chicago and vicinity, and as this instrument has proved to be excellent in every respect, and, as far as durability is concerned, absolutely unexcelled, its popularity here is remarkable. There is no trouble in disposing of a J. & C. Fischer piano anywhere hereabouts.

The following communication was sent to our Chicago office:

### He Must Be the Boy.

*Editors Musical Courier:*

The advertisement of Mr. E. P. Carpenter claiming that his business was established in 1850—one year before he was born—has solved a great mystery. He has proved to be the boy looked for so long.

Two boys were relating to each other incidents of their early life—and how far back they could remember. The first boy said he could remember when he was born. The second boy—not to be outdone—said he could remember hearing the dog bark when the Doctor came. No question but that E. P. C. was the boy that heard the dog bark.

Yours, &c.,

RELIEVED.

THE factory and buildings formerly occupied by Daniel F. Beatty, in Washington, N. J., will be sold to-morrow by order of the court, by the receiver, and thus will end the last physical vestige of the former Beatty phenomenon (for that is all it was), except Beatty himself, and his organs, which are distributed around chiefly in farm houses.

What a lesson this is, or rather should be, for judging from the manner in which certain organ manufacturers are conducting their concerns the lesson seems to have been lost.

Here is Beatty doing nothing, although he is yet a young man, and his name on an organ is worthless. It might have been partly resuscitated could he have arranged to get possession of his old factory to-morrow. But the "might have been" is not a mercantile entity. The factory buildings in Washington are large, but, for the purpose of organ manufacturing, hardly adapted for legitimate purposes. There is a good deal of advertising show about them which would be an encumbrance to an organ manufacturing concern.

IF the Janko piano keyboard is destined to become a success—admitting for the sake of argument that it is destined to become a success, which we do not admit—it would require ages to make its use general, and nothing short of a revolution could accomplish it. The present keyboard has become related to the art of piano composition, not only from a musical point of view, but pianistically speaking, and to change compositions together with pianos in order to test a new idea, a new theory, would, as we said, require ages.

## CANNOT PLEASE EVERYBODY.

A MUSIC-TRADE paper cannot please everybody. We are not making this statement apologetically because, as is well known, we never did assume, or in many instances care, to please everybody. But in the music trade, especially in its piano and organ departments, there are so many conflicting interests, so many undercurrent contentions, so many positions involving antagonisms, that it becomes a physical as well as moral impossibility to appear just to all, although the editor may struggle and do his utmost to accomplish so forlorn a purpose.

We have also discovered that the music-trade paper which seeks to accomplish this impracticable end becomes useless to everybody concerned and will find itself without rudder or compass to pass the Scylla and Charybdis between which it is sooner or later to sail—probably sooner.

There are certain systems, certain policies, that control certain firms and their connections; there are also other and different systems or policies in vogue with other and different firms. A music-trade paper *must* have an opinion on systems and policies if it wishes to inspire the respect or confidence of its readers, be they friends or antagonists. If such a paper has an opinion and expresses it, as it *must*—from that moment it has ceased to please everybody, and that is one good reason why it is beneficial to the music trade that more than one such paper exists.

This same rule can apply to more than one trade—in fact, it applies to all. We may as well ask a daily paper to flourish which is Republican and Democratic at one and the same time; it cannot; it must have a definite opinion. Someone may mention the *Evening Post*. Well, the *Evening Post* is a Mugwump paper, and says so; it says so because it *must* have a policy, and as its policy is neither Republican nor Democratic from a party point of view, it is necessarily something else.

Our very existence depends upon the privilege we have to express our opinion, and when we are supported by nine-tenths of the legitimate trade our opinions must self-evidently be in accord with those firms and connections who attest it by upholding us and thereby endorsing us. But we *must* have our opinions, and in expressing them we cannot please everybody, and we don't care if we don't.

WE had an experience a few days ago which proves that in some instances it is necessary to ask men who make statements for publication to attach their affidavits to them. A member of the trade gave us some trade information and did it voluntarily and signed his name to it and we printed it. After its appearance we were told by two firms interested in the matter that the statement was in many respects absolutely false.

But "what are we going to do about it?" We are not supposed to go from one office to another to inquire whether a statement made to us by a member of the trade is correct or not. In the first place we do not care to insult our informant and in the next place were we to spend the time in that manner the paper could never make its appearance. But what are we going to do about it?

THERE is an established piano business in this town for sale. The proprietors are not anxious to sell, but will do so if a feasible proposition reaches them. The renting line is good. There is no hurry about it. Communications will be received at the office of THE MUSICAL COURIER, and no attention will be paid to any but letters with genuine signatures. The name of the firm which is willing to sell will not be mentioned, neither will the names of parties who are reflecting upon the purchase be divulged.

Facts and figures cannot be given until a preliminary understanding is reached.

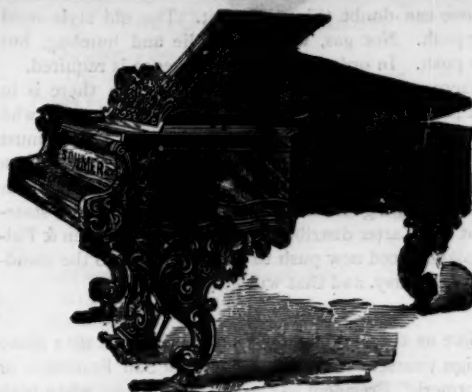
Here is a chance for one or two young men to build up a paying business, for which the foundation has been laid. No guesswork need be indulged in. Those who reflect upon this in good faith can communicate as above stated.



# SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



# SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

## NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

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FREE.

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BY SPECIAL APPOINTMENT  
**PIANOMANUFACTURER**  
TO THE  
ROYAL COURT AND TO HER MAJESTY THE EMPRESS  
OF GERMANY  
**COBLENZ, GERMANY.**

1860 DÜSSELDORF First Prize for overstrung Grands.  
1860 DÜSSELDORF First Prize for overstrung Cottages.  
1861 MELBOURNE First Prize, Grand Gold Medal, for overstrung Pianos.  
1863 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Grands.  
1863 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Cottages.  
(Only Highest Distinction for the whole Kingdom of Prussia.)  
1864 LONDON Member of the Jury, not competing.  
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Grands.  
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Cottages.  
1865 COBLENZ Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from Abt, Brahms, von Bülow, Friedhelm, Guss, Jähn, Liszt, Madame Clara Schumann, Servais, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled Judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

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And Importers of

**FANCY WOODS,**

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MANUFACTURERS OF FINE GRADE

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Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

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### AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

### DECKER & SON,

*Grand, Square and Upright Piano-Fortes,*

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

### THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

**FISCHER**  
ESTD 1840.  
**PIANOS**  
RENOVED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**

**GRAND, SQUARE and UPRIGHT.**

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



**65,000**

NOW IN USE.



## THE TRADE LOUNGER.

SOMEONE is inundating this office with the catalogues of the Grovesteen & Fuller Piano Company and with some peculiar printed certificates referring to that company and its pianos, and, judging from the poor quality of the handwriting on the envelopes and the faulty orthography and punctuation on the same, I am naturally compelled to believe that the person who has addressed and mailed this novel kind of literature to me is Mr. George W. Carter, "Formerly" President of the Emerson Piano Company, as he signs himself. One reason why Mr. Carter signs himself "Formerly" President of the Emerson Piano Company, is because he never was president of that company, and there is no doubt in my mind (judging from Mr. Carter's peculiar definition of the word veracity) that had he been president of the Emerson Piano Company he would at the present time strenuously deny that he ever had much to do with that firm.

\*\*\*\*

There was a man out in San Francisco who reached that town with the Argonauts. After ten or fifteen years he returned to this city with an abnormal propensity in the direction of lying. The fellow could not tell the truth. His friends frequently noticed his herculean efforts to choke a lie, but in attempting to choke it he, in every instance, came near choking himself. Consequently the lie was promulgated one hundred times in ninety-nine instances, and his life was saved. There was, however, one standard lie which came up without a struggle. He had been accustomed, for several years after his arrival in New York, to tell his friends that he had been sheriff of San Francisco at one time, and he signed his letters "'Formerly' Sheriff of San Francisco." This lie he repeated so many hundreds of times, both verbally and in writing, that the poor old chap began to believe it himself. The lie was so formidably boomed that he became convinced that what it represented was the truth.

\*\*\*\*

Observe this psychological phenomenon. So dense did this man's idea of the truth become that he was prepared at any time to swear that he was "formerly" Sheriff of San Francisco, and it was beautiful to listen to the details of his story—how he kicked six hoodlums out without assistance, how he appointed one hundred deputies when such and such murderers were hung, how he prevented a riot without the assistance of the militia, &c. He finally reached that state in secondary insanity known as megalomania, "big head." It is known that the truth cannot enter the brain of a megalomaniac, especially when he believes that he was "formerly" a sheriff or "formerly" president of a piano company.

\*\*\*\*

It may seem strange, but there is a rare mental structure in some craniums, and it need not surprise my readers if they find that a man may be a great, big, awful liar and revel in the perpetration of the very boldest untruths, and yet appreciate a joke.

\*\*\*\*

By the way, here is a good joke which Mr. Carter, of the Grovesteen & Fuller Piano Company, is relishing intensely. He has had it printed and mailed all over the country and continues to mail it. It is a certificate—so-called—written by a gentleman of unusual penetration and business capacity, in answer to a letter sent to him by the "former" Sheriff of San Francisco—beg pardon, "former" President of the Emerson Piano Company, Mr. George W. Carter. The gentleman is Mr. Edward F. Droop, of Washington, and this is his language:

MR. GEORGE W. CARTER.

MY DEAR SIR—It has always been against our principle to give certificates of any kind, our actions show for themselves; but I have no hesitation in saying that I am much pleased with the piano I received from you, that it is an improvement upon the "old style," and that I hope you will continue to improve in the pianos of the "late firm," which, though "Reliable," need new push to bring them up to the standard of the day.

\*\*\*\*

Let us have a little sociable time over this dandy certificate. Mr. Droop tells Mr. Carter that he hopes that Mr. Carter will continue to improve the pianos, or in the pianos of the late firm. This hope is shared by many, many other people, and in expressing it Mr. Droop gives evidence that he understands when a piano requires improvement, and heaven knows some do. If there ever was a piano that demanded improvement it was an "old style." It will be admitted that this part of Mr. Droop's certificate is not extraordinarily encouraging. However, Mr. Droop continues, and says that the old style need new push to bring them up to the standard of the day.

No one can doubt this statement. The old style need new push. Not gas, wind, blow, lie and humbug, but new push. In order to push, intelligence is required.

There was more in the old concern than there is in that part of the new which is represented by a man who cannot address an envelope properly. Mr. Carter must abandon his campaign against THE MUSICAL COURIER as well as that against the Emerson Piano Company, as he is told by a gentleman who knows it and whose statement Mr. Carter distributes, that the Grovesteen & Fuller pianos need new push to bring them up to the standard of the day, and that will keep him busy.

\*\*\*\*

Give us the new push. What good does it do a piano to sign yourself "Formerly" Sheriff of San Francisco, or "Formerly" President of the Emerson piano, when both statements are false? How can a firm expect to flourish when it pretends to have been established in business in 1825, just as Mr. Carter claims the company he travels for was established, when the truth is that there was no firm of the name of Grovesteen & Fuller in 1825; none in 1835; none in 1845; none in 1855; none in 1865.

\*\*\*\*

It may interest some people to know that in all the legal papers covering the transfer of the business of Grovesteen & Fuller to the Grovesteen & Fuller Piano Company the name of George W. Carter does not appear. Funny, is it not?

\*\*\*\*

The metal key-bottom of the Hardman upright piano is one of the most practical appliances in modern pianos. It is composed of a cast-iron skeleton frame with wooden panels, and on this frame, and fastened to it from below, the keyboard rests. As the frame is made of metal the effect of contraction and expansion is reduced to a minimum, greater stability and firmness are ensured, and these qualities are transferred to the action itself, which cannot be influenced by any blemish or defect which may in course of time manifest itself in the ordinary wooden key-bottom. In addition to these advantages, there is also more accuracy in all those parts that relate to the key frame, the keys and the action and parts thereof.

I am not prepared to say what improvement in tone will result from this. The pianos I examined at Hardman, Peck & Co.'s, containing this improvement, were, however, particularly brilliant, yet, at the same time, no less musical than the Hardman upright usually is. The improvement is patented, and is the exclusive property of Hardman, Peck & Co.

\*\*\*\*

I understand from reliable sources that the June and July trade of the New England Organ Company exceeds the trade of the same months in 1885 nearly 50 per cent. The company is prepared with an unprecedented variety of styles and designs to meet the coming fall trade, which will no doubt be very brisk.

\*\*\*\*

It may not be generally known, but it is nevertheless true, that the Peter Gilsey who left all these millions to the present Gilseys began his career as a journeyman piano maker. John Jacob Astor imported some of the first pianos that came to this country.

\*\*\*\*

I found the following notice in a Pittsburgh paper of last Saturday:

A warm greeting was tendered to Mr. William Steinway, the famous piano manufacturer, and president of the New York Liederkreis, by the musicians of the city, at the Union depot Tuesday evening. He was en route to Milwaukee, to attend the meeting of the German singing societies.

## The Gilbert Piano.

WE received the following inquiry last Friday in reference to Gilbert & Co.:

Editors Musical Courier:

CLARINDA, Ia., July 20, 1886.

Noticing an ad. in your paper of late date in reference to the Gilbert & Co. piano, will you be so kind as to give me the standing and credibility of their pianos and the firm? I wish to know something besides the ad., and write therefore.

Very respectfully,

J. M. AIKIN.

The Gilbert & Co. pianos are manufactured on an extensive plan in Boston, Mass., under the control of Mr. Thomas F. Scanlan, one of the most reliable and trustworthy members of the piano manufacturing industry in the United States.

Every statement published in THE MUSICAL COURIER in reference to the Gilbert pianos is strictly true and can be relied on. We will take this opportunity to say now that there is no piano made which gives more value to the dealer for the money he pays for it than the Gilbert & Co. piano. Every part of the piano except the plate

and hardware and keyboard are made in the factory, where these instruments are produced in large quantities. In addition to the Boston factory Gilbert & Co. have an office and warehouse here in New York at No. 88 Fifth avenue, which is managed by W. A. Kimberly. The business is conducted under strict mercantile rules, and satisfaction is guaranteed to everyone having dealings with the firm. This is all we can say at present of Gilbert & Co.—[EDITORS MUSICAL COURIER.

## HOW MANY PIANOS ARE MADE ANNUALLY.

THE London and Provincial Music Trades Review, of July 15, contains the following:

Some interesting statistics of the number of pianos manufactured in the United States have been published in THE MUSICAL COURIER. The trade seems to be growing very rapidly; and if the figures and those given by A. J. Hipkins, in the "Encyclopædia Britannica" be correct, America would appear now to stand second among the piano-producing countries of the world. Germany is said to turn out 73,000 pianos annually, although, as we stated in our issue last July, Mr. Hipkins doubts it, and his incredulity will be shared by others. The United States, it will be seen, now claim a yearly average of 42,400. Mr. Hipkins claims that 35,000 pianos are annually manufactured in England. This is, we believe, far under the mark; and although it is absolutely impossible to arrive at the exact figures, yet (considering the vast impetus given during the past two or three years to the trade in cheap instruments, which are turned out literally by thousands) we should be inclined to fix the total output of British pianos at something very near 45,000 annually. France comes last, with about 20,000 pianos a year, and the trade in that country is rapidly decreasing. No other country makes pianos in any large numbers.

We now come to the American statistics. From 1864 to 1870 the figures are official, as during that period an internal revenue tax was levied on sales, and manufacturers had to make monthly returns of the number of instruments sold and the amount realized. The following estimate, the result of much research, is believed to be nearly accurate as to the number of pianos made in the United States:

	Yearly average.	Total.
1780-1820.....	.....	2,000
1820-1830.....	2,000	20,000
1830-1840.....	4,000	40,000
1840-1850.....	7,000	70,000
1850-1860.....	10,000	100,000
1860-1870.....	30,000	300,000
1870-1875.....	25,000	125,000
1875-1880.....	30,000	150,000
1881-1885.....	42,400	212,000
Total.....	.....	610,000

During the five years from 1865 to 1870 we were enabled to get very near the true figures, as the government, by means of the internal revenue laws, secured the information, which made it official. From 1870 to 1875 there was a large increase, notwithstanding the panic which took place in the fall of 1873. The best years were those between 1881 and 1884, when the production increased beyond the expectations of the most sanguine.

These statistics are in the highest degree interesting, even taken for what they are worth. Nor, despite the high figures, can it be said that the outlook is unpromising. It is obvious that with the vast increase of musical education the field to be worked will be almost illimitable. At present, according to Mr. Hipkins's figures, only one person in a thousand of the total population of the United Kingdom buys a piano in the course of the year. In the United States the average is even lower, for the 42,400 pianos are distributed among upward of fifty millions of people. The German exports are so large that any striking of an average would be delusive. But in France the average is still lower, for only one piano is sold annually for each two thousand of the population. Where all the pianos go to is altogether another question. A cynic has placed it on record that many of them go—to pieces.

THE MUSICAL COURIER statement was made after long deliberation, and if Mr. A. J. Hipkins and other gentlemen doubt the correctness of the same it would give us some unalloyed pleasure to hear what reasons they can give for doubting.

We believe that there were more than 42,400 pianos made in the United States in 1885, and we believe the figures will pass 45,000 in 1886. But we are not arguing the latter point, neither do we deny, nor contradict, any statements on the subject of the numerical production of pianos in either England, Germany or France. There are about one-half as many pianos made in Boston as are made in England, if Hipkins's figures on England are correct.

What we desire to know are the reasons which Mr. Hipkins can give for doubting the truth of our figures.

Does Mr. Hipkins know how many men are engaged in the piano factories in the United States?



Does Mr. Hipkins know how many men it requires to turn out one piano per week?

Does Mr. Hipkins know how these figures vary according to the systems in the various factories here?

Does Mr. Hipkins know how many piano factories there are in this country?

If Mr. Hipkins knows all these things, *then* we would like to know what conclusions he adopts and what basis he reaches to doubt our figures?

In the United States we are accustomed to inquire into the reason of things, and therefore we repeat that it would give us unalloyed pleasure to hear from Mr. Hipkins.

We would state here definitely that his article on the piano in the latest edition of the "Encyclopædia Britannica" is full of errors.

### HAINES & CO.

MR. N. J. HAINES, JR., has decided to continue the piano business of Haines & Co., on Union-sq., without the assistance of Mr. Jacob Nunnemacher, who has taken his pianos out of the wareroom and placed them with Mr. J. N. Pattison, on the opposite side of the square.

The cause of the disagreement between these two gentlemen is unknown to us, but we have the assurance of Mr. N. J. Haines, Jr., that the business on Union-sq. is to be continued as formerly under his control. That there are some internal dissensions there can be no doubt, but we believe they are of a private nature and not of interest to the piano trade.

### Exports and Imports.

Week Ending July 13, 1886.

EXPORTS.			
Bremen—		Marseilles—	
Musical insts., 2 cs. . . . .	\$15	Organ, 1 . . . . .	\$95
Liverpool—		Hayti—	
Organs, 12 . . . . .	600	Organ, 1 . . . . .	45
Organs, 25 . . . . .	1,250	U. S. of Columbia—	
Cuba—		Musical insts., 1 cs. . . . .	37
Piano strings, 1 cs. . . . .	28		\$2,070
IMPORTS.			
Week Ending June 9, 1886.			
Packages, 259 . . . . .	\$23,373		

### The Organ Grinder.

The swarthy son of sunny Italy  
Has left the thoroughfares,  
And we regret it, for he played quite prettily  
The old familiar airs.

He played to empty houses where "to let's"  
Were not exposed to view,  
Played "Johnny Morgan" and "Sweet Violets,"  
And also "Peek-a-Boo."

And never deemed his labor only loss  
As patiently he played,  
But simply thought the people mighty close,  
And further onward strayed.

Farewell till spring—then come with "Peek-a-Boo,"  
"The Letter in the Candle"—  
We loved thy music well because we knew  
'Twas every bit by Handle.

### Sterling—McEwen.

AN inquirer asks us to state whether or not the Sterling piano sold in this city by the E. H. McEwen Company is an honest, legitimate instrument and what relation exist between the manufacturers of the Sterling piano and E. H. McEwen and also as to the responsibility of E. H. McEwen.

Our reply, which is strictly in accordance with the facts as generally known in the trade, is to this effect: The Sterling piano is manufactured in Derby, Conn., by the Sterling Company. It is, therefore, a legitimate piano, and, we suppose, the inquirer desires to know, by asking whether it is "honest," whether it is a reliable instrument. It is a thoroughly reliable piano, and as such has been a success from the start.

The relations between the manufacturers of the Sterling piano and E. H. McEwen are the regular relations existing between a piano manufacturing house and its representatives. McEwen represents the Sterling piano in New York, and, we understand, in a very large territory extending through New York State, New Jersey, Pennsylvania, Ohio and other States. We may be in error in giving the exact territory, for there may be a few counties here and there excepted, but the above is the prevailing opinion. As to the responsibility of E. H. McEwen, we cannot state otherwise than that he is considered thoroughly responsible in business matters.

Whatever differences of opinion may exist between McEwen and THE MUSICAL COURIER as to the manner of conducting the

piano business, and as to the stencil, it must not prevent us from stating that his responsibility has not been questioned.

The E. H. McEwen Company is an incorporated stock company in which McEwen is a stockholder.—[EDITORS MUSICAL COURIER.]

### More Tables.

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending May 31, 1886 . . . . .	\$121,687
" " May 31, 1885 . . . . .	80,762
Eleven months ending May 31, 1886 . . . . .	1,320,697
" " May 31, 1885 . . . . .	1,317,052

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHER AND PARTS THEREOF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending May 31, 1886 . . . . .	576	\$34,914	78	\$22,007	\$7,621	\$63,842
Month ending May 31, 1885 . . . . .	510	35,985	56	14,687	16,217	66,129
Eleven months ending May 31, 1886 . . . . .	7,046	470,151	832	211,522	118,944	800,617
Eleven months ending May 31, 1885 . . . . .	7,794	544,060	705	210,904	90,026	854,035

—R. C. Bollinger, of Fort Smith, Ark., writes to us that the firm anticipates a good trade this fall and that the crop prospects are excellent.

### ROST'S DIRECTORY

—OF THE—

## Music Trade Profession

Containing 6,000 Names of Firms in the Music Trade and 4,000 Names of Professional Musicians.

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Parlor and Chapel Organs.

Agents wanted in every State and Territory. First-class Instruments and thorough protection guaranteed. Send for Catalogues, Testimonials, &c., to the

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—MANUFACTURER OF—

## Pianoforte Strings and Desks

DEALER IN MUSIC WIRE.

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### R. M. BENT & CO.,

—MANUFACTURERS OF THE CELEBRATED—

Three Unison, Full Agraffe, Square and Upright Pianos,

UNEQUALLED IN TONE, TOUCH AND DURABILITY. PRICES MODERATE.

New Catalogue. Address **R. M. BENT & CO., 453 West 36th Street, NEW YORK.**

### SPECIAL NOTICE

## To Every Music Dealer.

WE TAKE PLEASURE IN STATING TO THE TRADE GENERALLY THAT OUR

## "ORGAN AND PIANO LEASE RECORD"

Is meeting with the entire approval of all who see it. The use of which saves much time, trouble, expense and annoyance, embracing as it does in one book, a complete and detailed account of every sale made and when each payment and note shall become due.

Each Record nicely bound and indexed, containing 450, 600 and 900 sales, whichever desired.

SEE WHAT THE DEALERS SAY:

GRENTS—I am very much pleased with your "Record" and find it more simple and compact than anything I have ever seen. I do not see how I could keep my accounts without it. F. W. SMITH, Utica, N. Y.

The above is only one of very many testimonials received.

—FOR SALE BY—

## THE NEW ENGLAND ORGAN COMPANY,

1297 & 1299 Washington Street, Boston, Mass.

WILL BE MAILED, POSTAGE-PAID, TO ANY ADDRESS ON RECEIPT OF PRICE.

## J. PFRIEMER,

PIANO-FORTE

## HAMMER & COVERER,

Grand, Upright and Square.

FACTORY AND OFFICE:

229 East 22d Street, New York.

C. REINWARTH,

## PIANOFORTE STRINGS,

114 East 14th St., New York.

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Send 10 cts. for 176 Page Pamphlet.

## WATERLOO ORGANS

ARE NOTED FOR  
UNEQUALLED QUALITY OF TONE,  
SUPERIOR DESIGN AND  
FINISH OF CASES,  
DURABILITY.

They Pump one-half easier than any other Organ made. SIX OCTAVES A SPECIALTY.

TO dealers wanting a strictly first-class Organ, at a fair price, we invite correspondence. Ample protection in territory guaranteed. We give herewith cut of New Case D, 6 ft. 3 in. high, solid black walnut, hand carved, made in five and six octaves. This case has been designed to give dealers a six-octave organ at a moderate price. Dealers wanting a six-octave organ to meet competition are requested to write.

For Prices and Catalogues address

## MALCOLM LOVE & CO.,

Waterloo, N. Y.







—Mr. Henry Behning, Sr., is in Germany with Mrs. Behning.  
—Mr. A. Peterson has returned from his trip to Montreal and Toronto.

—Haines Brothers sold twice as many pianos in July, 1886, as they sold in July, 1885.

—Mr. E. P. Kimball, of the Hallett & Davis Company, went West for a short trip last Wednesday.

—Mr. S. Seeley, of the Everett Piano Company, Boston, stopped at the Fifth Avenue Hotel during the past week.

—Pease's patent action rail and key-rail are sold in New England and the West by Alfred Dolge, who controls the outside sale of the same.

—Mr. Thomas F. Scanlan, of Boston; young Mr. Lertz, of Baltimore, and Mr. Bradford, of Atchison, Kan., were to be seen here during the past few days.

—If you desire handsome walnut, mahogany and rosewood veneers, some of them the rarest in the market, select some of those at present by Isaac I. Cole & Son, foot of Eighth-st.

—Young Albert Behning, of Behning & Son, may soon make his maiden business trip. Mr. Reinhard Kochman, who has done some extensive traveling for the firm, is expected to make one of his long trips soon.

—Mr. Shaw, formerly of Smith & Shaw, piano-case makers, is now in full charge of the case-making department of Christie & Co. Christie & Co. received a despatch from their San Francisco agent last Tuesday, ordering twenty pianos to be shipped at once.

—Ernest Gabler & Brother are getting out some of the handsomest fancy-case upright pianos now in the market. The patent folding and sliding fall-boards on the Gabler pianos are among the most practical case improvements in the whole piano line. No wonder the patent is a success.

—Among the patents granted during the week ending July 20 we notice:

Valve for organ bellows.....	J. H. Chase .....	No. 345,673
Upright piano action.....	J. E. Letton.....	No. 345,706
Piano tuning-pin.....	R. McMillan.....	No. 345,711
Piano tuning-pin.....	A. Uhlig.....	No. 345,743

—In the big fire that took place in Harlem, which has since become notorious as the cause of Chief McCabe's dismissal, was a Behning upright piano, which was exposed to the flames for some time. It was subsequently discovered that not one shank in the action had twisted and that the piano was otherwise in good condition. The action was one of Wessel, Nickell & Gross's.

—A firm in this city wants a piano salesman who cannot play on the instrument; who never bought a piano; who never sold a piano, in fact, one who never heard a piano and one who hates to listen to a piano should he hear one. When asked why it wanted such a salesman the firm answered: "That's the kind of a man Hale was and he was the best salesman known in his day and made millions selling pianos."

—Augustus Baus & Co. continue with remarkable energy to push the interests of the Baus piano without the least abatement. They have just mailed in all directions thousands of illuminated artistic, large-sized pictures, under the title of "Summer Greeting," which constitute a series of unusually attractive advertisements of the Baus piano. These pictures are of such character that they will be preserved, and consequently constitute a permanent advertisement.

—Judgment of some \$2,300 was entered against Edward McCammon, of Albany, July 13, in favor of Heber Cooper, a former workman in the factory. The factory was sold June 23 to S. F. Higgins. It is proposed to make a stock company of it if possible.

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#### Concert at the Bradbury Piano Rooms.

**L**AST Thursday evening a musicale took place at the warerooms of the Bradbury pianos, 794 Broadway, Brooklyn, E. D., which at this season of the year was of more than ordinary importance. It was arranged by Miss Adelaide Terriault, one of the leading music teachers of the district. Mr. Emil Spoerl played several difficult solos on the piano, of which one was "The Shepherd's Evening Song." A violin quartet followed by pupils of Professor Zarabo. Miss Minnie Bowen gave a recital of the "Wreck of the Hesperus" and several humorous pieces, to

the delight of all. Mrs. M. Colliers sang "Marguerite," followed by the "Cricket on the Hearth," to the satisfaction of the numerous audience present. Mrs. Marian Tuile gave several piano solos, among which were the "Delta Kappa Epsilon" march and the "Flash Galop." Miss Rose McCaffray was well received in her recitations. One of the best pieces of the evening was an eight-hand selection, entitled "Polka Rondo," by Fowler, rendered by Misses Terriault and McCaffray and Mr. Spoerl. Miss Ella Talbot gave a spirited contralto solo. Prof. Frederick Davis played on the organ a transcription of "Stabat Mater," to the delight of all. Mr. Frank S. Ogilvie gave several fine piano solos, among them his popular "Golden Chords Waltz" and the "File and Drum March." There were also piano duets and solos by the Misses McCaffray and Mrs. Gowand. The concert closed with a recitation entitled "Money Musk," by Miss Bowen. Thus ended a pleasant gathering of the teachers and their friends of the Eastern District. It is intended that these musicales shall take place monthly.—*Sunday World*.

#### Horace Waters & Co.

**T**HE firm of Horace Waters & Co. have formed a stock company with capital of \$150,000.

No change, however, will be made in the name or management of the business, as the former partners of the firm are the present trustees of the corporation.

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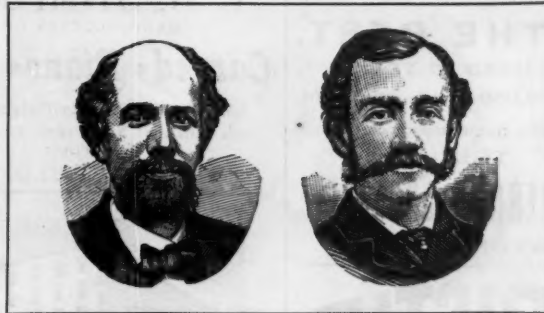
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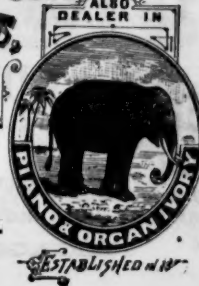


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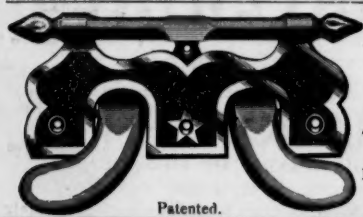
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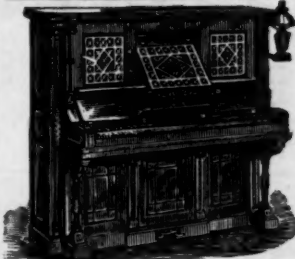


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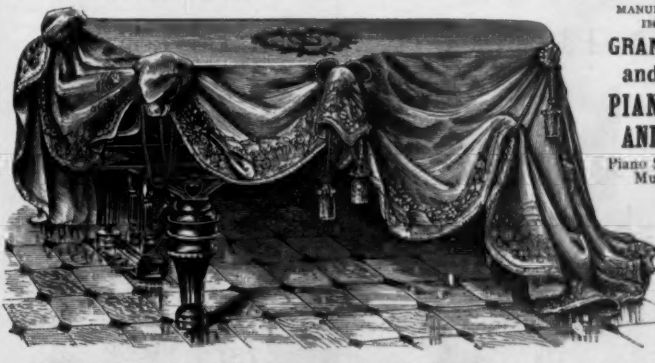
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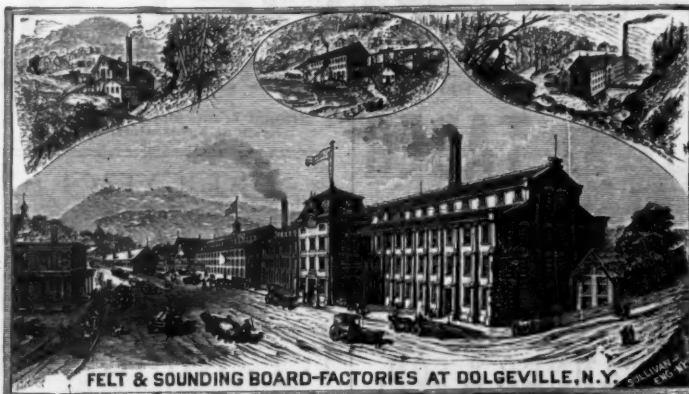


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